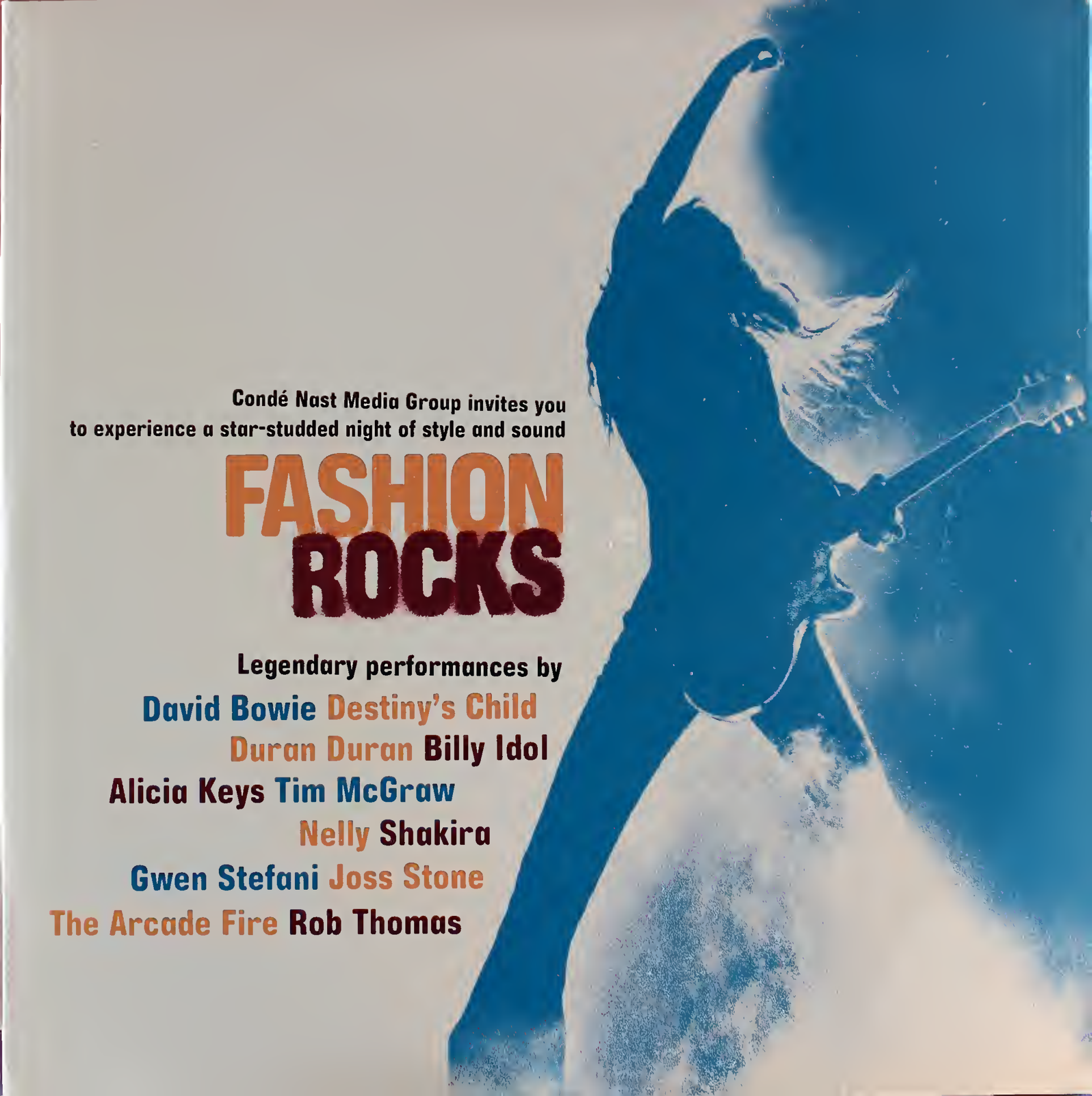

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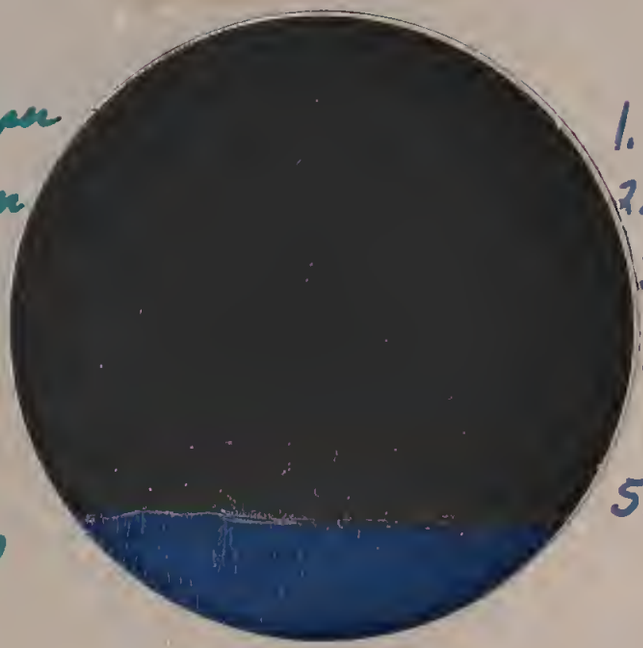
"Dottie"

By

Dottie Pearson

Side One

1. Strong Affection - S - Super
2. Bring It Over Baby - M - Super
3. Rescue - MU - Very Good
4. I Don't Want - M - Super
5. Look Around - MU - Very Good



Side Two

1. House Made Of Love - M - Super
2. Hello Baby - MS - Super
3. Imagine Me - Fair
4. Doing What He Wants Me To S - Super
5. Well Our Child - MU - Super

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STEREO
RS 507

RARE EARTH

GET READY



RS 507

STEREO
RS 507



RARE EARTH

GET READY

PRODUCED BY: Rare Earth

SIDE 1

1.	MAGIC KEY	3:57
2.	TOBACCO ROAD	7:11
3.	FEELIN' ALRIGHT	5:03
4.	IN BED	3:01
5.	TRAIN TO NOWHERE	3:23

SIDE 2

1.	GET READY	21:30

PHOTOGRAPHS: JIM HENDIN • DESIGN BOB CATO

It was a little past midnight, on July 4th, when I walked into the unpretentious offices and studios of Motown Records. The guys weren't there yet. A session was to begin at one a.m.—"Reserved: Rare Earth."

I couldn't help but be impressed that *this* was Motown. The same Motown that England talks about in their Harlequin record stores; that Sammy Davis raps about on the "Hollywood Palace;" or musicians rave about for studio recording "sound." The same Motown that gave many fellow Detroiters dreams and successes never thought possible.

So . . . a new chapter was about to unfold. The story is really pretty similar. A bunch of talented Detroiters . . . paying dues, sweating gigs, driving nightly on I-75, I-94, I-696 to Lansing, Detroit; anywhere that demands good music.

Some will have known them as the Sunliners, but a recent name change to "Rare Earth" is logical: ". . . Sunliners said nothing—Rare Earth means "rare"— different (get still from the roots) . . . the earth."

In this age of ego-tripping freak bands, the Rare Earth has stood pretty much alone. Pete once said, ". . . we're not trying to get in anyone else's bag—each guy does his own little thing." Yet, despite their individuality, Rare Earth has witnessed standing ovations at Detroit's Roostertail, Grande Ballroom, Ford Auditorium with Blood, Sweat and Tears, and countless outstate clubs.

What explains Rare Earth's charisma? Appearance— for one. Each cat stands handsomely tall as if from a fashion rack at Carnaby. Professionalism—for another. They do their gig; do it well—and split. Musically, Rare Earth is together: ten years from sock hops and dime dances to today's major clubs and concerts has made it so.

What you'll hear on these two sides will be Rare Earth music — put together and perfected through tireless hours on stages, on the road, and in the recording studio.

Showcasing this first collection is "Gettin' Ready"— a piece that has stirred commotion wherever it's heard. Starting with a basic tune, "Gettin' Ready" then allows each guy to jam individually. Every performance is different; this is one version. Dig it.

Rare Earth, to me, is more than great jams and hopeful expectations. They are, in fact, warm friends and good brothers. Wishing success to all they represent is quite an order.

Success to them is what I wish; support of them is what I give; a more distinct limelight is what they deserve.

Hear these jams, see what we mean.

JOHN SMALL/WKNR-FM/Detroit

JACKET CONCEPT/CRAIG BRAUN, INC.

TRADEMARK MOTOWN RECORD CORPORATION/ALL RIGHTS RESERVED 1969 MOTOWN RECORD CORPORATION • DETROIT, MICHIGAN 48201 • PRINTED IN U.S.A.

EVERYTHING HERE WAS COMPOSED, ARRANGED, PERFORMED, RECORDED, EDITED, AND REMIXED BY ME IN MY STUDIO, WITH THE EXCEPTION OF THE PIANO PARTS WITHIN "A", WHICH WERE ENGINEERED AT MAGNAGRAPHICS STUDIO BY ROBERT PREWITT. THIS RECORD WAS MASTERED BY PHIL AUSTIN AT TRUTONE DISC MASTERING LAB. THE PICTURE WAS TAKEN BY CYNTHIA HART. THE MUSIC WAS BORN DURING SPRING, SUMMER, AND EARLY AUTUMN 1978. FOR THIS MUSIC I HAVE USED PIANO, TRUMPET, ALTO SAX, SOPRANO SAX, BASS CLARINET, B♭ CLARINET, GUITAR, BASS, DRUMS, E♭ ALTO HORN, TROMBONE, WINE GLASSES, KITCHEN SINK WITH FAUCET, SLIT DRUM, HARMONICA, CELLO, VIBRAPHONE, SAW, FLEX-A-TONES, BELLS, AND A MISCELLANY OF ARCANE PHONIC APPLIANCES.

ENTHUSIASM* (BMI)

A (BMI)



B (BMI)

18½ MINUTES

18½ MINUTES

THIS MUSIC SOUNDS GOOD TO ME, WHICH IS WHY I CHOOSE TO COMPOSE AND PLAY THIS WAY. I AM EXCITED BY THE WAY THIS RECORD TURNED OUT. SOME OR ALL OF THE STUFF ON THIS RECORD MAY NOT COINCIDE WITH YOUR PRECONCEPTIONS ABOUT MUSIC. IT IS NOT INTENDED TO. TRY TO LISTEN WITH YOUR EARS WIDE OPEN. MOVE WITH THE SURPRISE IN THESE SOUNDS. LET THE MUSIC EXIST FREELY. I HOPE YOU LIKE IT.

ENTHUSIASTICALLY, JOE RUDDICK 1978

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THE RIME OF THE ANCIENT MARINER

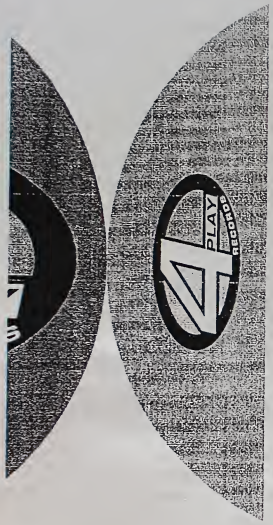
by Samuel Taylor Coleridge

The Rime of the Ancient Mariner

from Coleridge's *Poetical Works*, 1834

One of the most evocative, most famous, and most mysterious poems in the English language is undoubtedly THE RIME OF THE ANCIENT MARINER. This seaman's story is full of symbols, supernatural occurrences, moral implication and ambiguity; it has fascinated amateur and scholar alike for over a hundred and fifty years.

GRAPHIC PRODUCTIONS, INC.



DENI HINES
Joy

logo side

Dave's Relentless Dub (6:57)
Remixed by Dave Audé for VB Management*

Pablo's Tek-House Dub (6:18)
Remix and addition production by Pablo LaRosa

6 42408 10241 4
33 1/3 rpm
4P 1024-1

this side

Eric Kupper Vocal Mix (6:37)
Re-mix and Additional Production for Hysteria Productions

Alarmed Mix (8:08)
Re-mix by Larry Kleppinger, Michael Decero, Eric Rotunno

Produced by: Ian Green
Written by: Deni Hines and Ian Green
*Under Exclusive License from Mushroom Records
Published by: Bizchin, Music / BMG Music
*VB Management: (310) 657-5285

(mushroom logo)

Executive Producers: Jeff Haddad & Randy Sills
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*VB Management: (310) 657-5285

4 Play Records Inc.
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Beverly Hills, CA 90211
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E-Mail: randy4p@aol.com
www.4playrecords or www.music.com

I'll add logo later

OK
6.11

TEST 6.14

JUN-02-1999 10:58 310 652 8145 MEDIA P.01/02

To: Randy
From: Jeff
2 pages
6/2/99

310 652 8146



KNIGHT TIME

"I'VE BEEN WATCHING YOU"

A SIDE:

KNIGHT TIME MIX (6:55)

ORIGINAL MIX (4:54)

B SIDE:

DEF DUB (3:28)

THROWDOWN BEATS (5:15)

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SOUNDS OF SEBRING 1959

RIVERSIDE
A SPORTS CAR SPECIAL
5014



RIVERSIDE
HIGH FIDELITY

RLP 5014

Sounds of SEBRING 1959

Annual Florida 12-Hour Grand Prix of Endurance

Many professional drivers dislike the race at Sebring. This is understandable to a certain degree. For one thing, drivers in general dislike long distance endurance races (who's crazy about Le Mans?) because they don't get any real opportunity, under such circumstances, to exercise their ability and skill. Secondly, the course at Sebring and the nature of its varying surfaces make this an exceedingly difficult race on the car, and consequently on the drivers. They seldom get the chance to really enjoy themselves or to get involved in a really good dog fight. They're too busy watching the condition of the car, preserving the brakes, trying to prevent tire wear.

There are, however, a few compensations. Sebring is the only race in America which they all attend regularly and, being normally sophisticated men, they enjoy travelling to the USA and being here. There is also Florida sunshine and fair weather, golf, swimming, boating; and many of them partake of these pleasures during their week in Sebring. But take away these pleasures, by decidedly odd weather conditions, and you would expect to end up with some very grumpy drivers on your hands. Surprisingly enough, despite exactly such weather, this didn't seem to happen at Sebring in 1959. True, *everybody* was miserable all week, constantly soaked to the skin, cold and tired. But the drivers seemed to respond to this meteorological double-cross by taking an increased interest in the race. Everybody was anxious, because there was no time to practice. Lots of teams showed up at the practice sessions and most of the drivers took turns plowing through the lakes that abounded the course. But nothing could be learned in these conditions about tire wear, fuel consumption (this later cost Moss his chance of victory), brake efficiency and the hundreds of other little things that a chief mechanic likes to be sure of before the race starts. Ferrari had disc brakes for the first time (as Luigi Chinetti said, Ferrari watched for a couple of years to see how disc brakes would work and then picked the type they thought was the best: Dunlop). There was no opportunity to check them out prior to Saturday morning. Lister came down with one car fitted with an elaborate system of water cooling on the brakes. This was carrying coals to Newcastle, since the weather automatically provided everybody with water cooled brakes. So, we all stood around in the wet and waited. (I watched a dripping flagman standing at the end of the pit alley waving cars out of the pits into the racing traffic. At one point he extracted a sodden sandwich from his pocket and, *after wringing it out*, bravely gulped it down.) The people selling soft and medium drinks must have suffered, since nobody wanted to be reminded of liquid in any form.

And just to put the cap on things, there was the business of the screw worms. I don't know who hatched this diabolical little plot, but it was a lulu! The screw worm, from what we could gather, is a native of Florida with a passion for oranges — and for lemons and grapefruit, too, I guess. He's a prolific little monster and spends all his time eating and reproducing, to the dismay of the orange growers. The state of Florida, determined to do something about this, has collected a large bunch of female screw worms and is in the process of sterilizing them. This is undoubtedly a boon to mankind. The only trouble is that several of the old deserted hangars at Sebring are being used for this work. (As no one should need to be reminded, the Sebring race course is laid out on an air field.) Well, it turns out that the sterilizing of screw worms produces one of the most ugly and horrifying smells imaginable, sort of a cross between the New Jersey marshes and low tide in a jungle backwater, apparently caused by the necessary combination of keeping the worms under hot-house conditions and feeding them a fermenting mulch. Anyway, the idea is that this will in due course prevent the next generation of screw worms from coming into existence. But, in the meantime, there was that smell as an extra added race condition.

Fortunately, most of us retained our senses of humor. During the race, shortly after Moss had had his trouble with the Lister running out of gas and the consequent disqualification due to accepting help in returning to the pits, we were sitting on the pit rail near the Jaguar tower. A regular brook, two feet wide and six inches deep, ran underneath our dangling feet, flowing from the direction of the Amoco bridge down towards the Lister pits. Suddenly, a large piece of cardboard floated past with some writing on it. Upon fishing it out of the water, we discovered that it contained the following pencilled inscription: "Help! Out of gas!" Signed: "S. Moss". Somebody, willing to remain anonymous in exchange for the satisfaction of amusing a few people, had taken time to set up this little bit of pleasantry.

Hill and Gendebien drove a fine race, well judged and paced, keeping up a good average considering the weather. They were most fortunate to have had Daigh and Gurney's car in such a good position when their own broke down. Both Daigh and Gurney drove remarkably well in a car that was new and quite different to them. Lister's troubles were most unfortunate and certainly not deserved. Aston is the hard luck team of Sebring, but in any case they had a tough row to hoe because of having only one car. The Porsches—well, what can you say about the Porsches? The members of the team (with their quaint references to "our little cars") exuded confidence throughout the entire week and, as usual, were justified. The cars appeared to be trouble-free and ran all day close enough behind the Ferraris to keep *them* worried.

Next year will be the tenth anniversary of the Sebring race. Now, with this rather incredible foul-weather race behind it (in addition to the various usual and unusual events of the past several years), the Sebring race can *truly* be said to be the race that has just about everything, enough behind the Ferraris to keep *them* worried.

Some special notes:

On Side 1, the interview with Shelby and Parnell was recorded under the worst possible weather conditions, with winds up to 40 miles per hour, pouring rain, and water almost a foot deep in the pits, all of which is electrically reflected in the noise on this section of the recording.

On Side 2, the explanation of Moss' retirement was given to us by Tex Ash, the Chief Pit Steward.

Special thanks is due to Robert Ricber, for conducting some of the interviews and for overall invaluable help; and also to Richard Cohn, for considerable assistance in the setting-up of our recording equipment.

SIDE 1

Interviews with —

Baron von Hanstein; Denise McCluggage; John Fitch; Edgar Barth; Joachim Bonnier; Carroll Shelby and Reg Parnell; Olivier Gendebien; Phil Hill; Briggs Cunningham; Stirling Moss; Count von Trips; Dan Gurney; Cliff Allison; Chuck Daigh.

SIDE 2

Race Day —

LeMans Start; 11 O'Clock Report; Aston-Martin (Reg Parnell) Pit Stop; 12 O'Clock Report; Lotus (Colin Chapman) Pit Stop; Olivier Gendebien; 2:30 PM Report; Phil Hill; Parnell; Baron von Hanstein and Joachim Bonnier; Chuck Daigh; Ferrari (Gurney/Gendebien) Pit Stop; 4 O'Clock Report; Tex Ash; 6 O'Clock Report; 7:30 PM Report; Ferrari (Behra/Allison) Pit Stop; Porsche (Bonnier/von Trips) Pit Stop; 8:30 PM Report; 10 O'Clock Report; the Victory Ramp.

A HIGH FIDELITY Recording (Audio Compensation: RIAA Curve). Produced by BILL GRAUER and BARRETT CLARK. Narrated, and notes written by BARRETT CLARK. Cover produced and designed by PAUL BACON-KEN BRAREN-HARRIS LEWINE. Engineer: RAY FOWLER. Recorded in Sebring, Florida; March, 1959.

RIVERSIDE RECORDS
are released by
BILL GRAUER PRODUCTIONS, Inc.
553 West 51st Street New York 19, N. Y.

This album marks the fourth year of *Riverside* coverage of America's major sports car event. (It is also the first *Stereo* coverage of the race; this record is also available in Stereophonic form on RLP 1146). Previous years' LPs are —

SOUNDS of SEBRING (1956) (RLP 5001)
SOUNDS of SEBRING 1957 (a 2-LP set) (RLP 5008/9)
SOUNDS of SEBRING 1958 (RLP 5011)

Other notable albums in *Riverside's* unique series of "Sports Car Specials" include —

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PHIL HILL (RLP 5005)
CUBAN CORNERS (RLP 5010)
MERCEDES BENZ: W 125 and W 163 (RLP 5012)
VINTAGE SPORTS CARS in HI-FI (RLP 5013)
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This record will provide highest quality sound reproduction on both standard long-play and Stereophonic playback systems.

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SQUARE WAVE TRACKING AND INTERMODULATION TEST RECORD

The STR-112 permits detailed study of tracking capabilities of stereophonic phonograph pickups. The square wave modulation allows a rapid appraisal of stylus-tip mass, damping, and tracking. Low frequency compliance and tracking are determined by means of 300 Hz bands of progressively increasing amplitude. Intermodulation distortion measurements are made possible by graduated 200 and 400 Hz intermodulation test bands. Furthermore, all of these tests are provided in left-right or lateral-vertical modulation modes. The STR-112 has been cut with vertical angle approximating 15°, which is representative of current recording practice. It replaces the now-obsolete STR-110 and STR-111 Test Records.

SQUARE-WAVE TESTS

Two groups of four 1000 Hz square-wave test bands are provided on the STR-112, Side A, at the outer and inner radii of the disc. These bands are placed in a lateral-left-right-vertical modulation sequence. The actual modulation excursion, as viewed under a microscope, is a triangle wave. Therefore, playback with an ideal velocity responsive pickup will yield a square wave. The velocity at the "slopes" is 5 cm per second in the lateral or vertical mode and 3.54 cm per second in the left and right mode (the rms and maximum velocities of such a wave being identical).

If the record were infinitely rigid, and the effective stylus-tip impedance zero, then the stylus motion at each groove wall would be projected as a series of V-shaped segments topped by an arc with a radius equal to the radius of the stylus (Figure 1). The normal acceleration at the arc-shaped portion is given by equation V^2/R where V is the linear groove velocity in cm per second and R is the stylus tip radius in centimeters. With V = 50 cm per second and R = .0007 inch (.00178 cm) accelerations of the order of 1,400,000 cm per sec² (equivalent to 1400 G units) would occur. Acceleration at the bottom of the V-shaped segment would be infinite. However, because of the vertical pickup force, the sylus actually deforms the elastic groove wall. Also, the mass and damping of the stylus are not zero. The abrupt changes in slope tend to cause oscillations of the dynamic system comprising the stylus assembly and groove

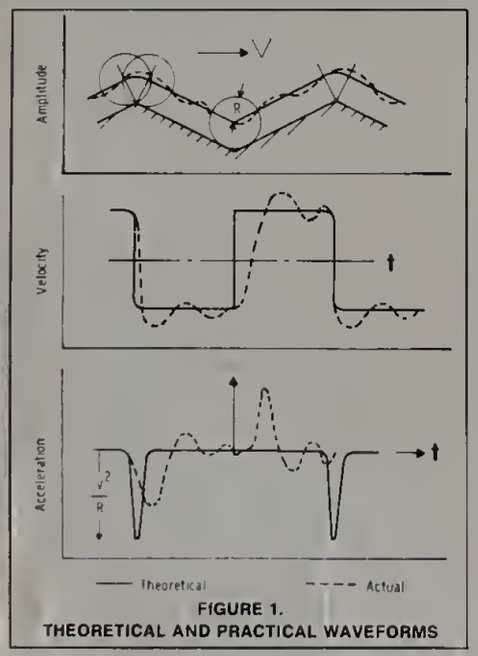


FIGURE 1.
THEORETICAL AND PRACTICAL WAVEFORMS

compliance. This is illustrated by the broken line. With a velocity responsive pickup (magnetic, moving coil, etc.), the square wave will exhibit oscillations on its horizontal portions which correspond to the slopes of the V. The magnitude and duration of these oscillations will depend upon the sylus assembly and damping. Ideally, a square wave will be approached.

A piezoelectric (crystal, ceramic) pickup is amplitude responsive, and, therefore, its voltage function will portray a triangular wave. To convert a crystal or ceramic pickup to velocity-responsive operation, a resistor, r, should be connected across its terminals: the relationship between r and the pickup capacity, c, being such that $r = 1/\omega c$ above the highest frequency of interest. Usually, a 3000-ohm resistor will suffice for this purpose.

Prior to testing the square wave response of any pickup, its velocity response-frequency characteristic should be verified with one of the CBS Laboratories Frequency Response Test Records. If the characteristic is not "flat," then the square wave will be altered and its interpretation becomes difficult.

TRACKING

Tracking bands with high level lateral and vertical modulation are provided between the outer and inner square-wave bands on Side A. These bands may be used to examine the tracking ability of a cartridge as well as to calculate the compliance of the pickup in the lateral and vertical modes.

These bands contain sine wave modulation recorded in increments of increasingly higher level. Both lateral and vertical bands begin at the level of +6 dB relative to 11.2 μm which is equivalent to the "0 dB" music level at 300 Hz, and increase in 3 dB steps. The lateral band reaches +18 dB which is four times the nominal level or 89.6 μm, and is representative of the maximum excursion reached on recorded musical program. The vertical peak amplitude reaches +12 dB or 44.8 μm. This level is limited by the thickness of the lacquer coating available on recording masters. The +12 dB level also represents the maximum modulation excursion encountered on music program discs.

To use these bands for determining tracking ability, begin with the +6 dB signal and determine if mistracking occurs on this or subsequent higher levels by listening or by observing waveform distortion on an oscilloscope. Adjustments of vertical tracking force and/or antiskating force may permit tracking the higher levels.

The 300 Hz compliance value of the pickup may be easily determined by the following method. Referring to Figure 2, let the normal stylus force against the groove by F_V dynes. (Dynes are obtained by multiplying grams by 980.) This is an average force. As the stylus follows the groove modulation, this force will be modulated by the quantity A_V/C_V, where A_V is the vertical peak amplitude and C_V is the vertical pickup compliance. If F_V is gradually diminished or the amplitude is increased, eventually the quantity A_V/C_V equals F_V, then the stylus loses contact with the groove and mistracking occurs. In that instance the vertical compliance may be calculated by the equation:

$$C_V = A_V/F_V \text{ (dynes)} \quad \text{cm/dyne}$$
$$= A_V/980\ F \text{ (grams)} \quad \text{cm/dyne}$$

A similar situation takes place with lateral modulation of peak amplitude A_1 when the groove has 45° sidewalls and the following applies:

$$C_L = A_L/F_V \text{ (dynes)} \quad \text{cm/dyne}$$
$$= A_L/980\ F \text{ (grams)} \quad \text{cm/dyne}$$

The lateral and vertical amplitudes of the 300 Hz bands have been measured with precision, and are appropriately labeled on the record.

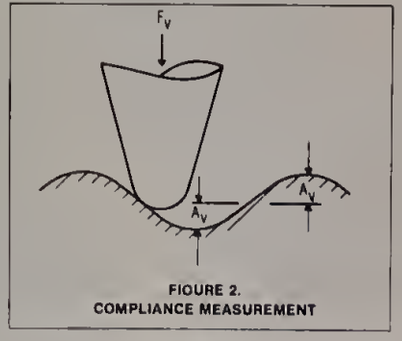


FIGURE 2.
COMPLIANCE MEASUREMENT

INTERMODULATION TESTS

Intermodulation tests are valuable for studying those forms of distortion which occur when the presence of one signal affects the amplitude of another signal. For example, when a large-amplitude low-frequency wave is reproduced with a pickup which has an unduly high stylus-point impedance, the instantaneous force between the stylus and the groove wall may vary from almost twice the steady-state force to practically zero. This effect by itself will not cause significant distortion in the low-frequency signal, however, it might greatly affect the amplitude of a high-frequency signal superimposed upon the low-frequency signal. The resulting "modulation" of the high-frequency signal by the low-frequency signal will give rise to unpleasant sum and difference inharmonic components. Another common cause of intermodulation is misalignment between the motion of the stylus and the groove modulation, i.e., "tracking distortion." Additionally, any nonlinearities in the transducer mechanism will cause intermodulation between two simultaneous tones.

In the STR-112, intermodulation test tones were recorded by combining variable amplitude 400 and 200 Hz tones, respectively, with a 4000 Hz tone of constant amplitude. To observe this intermodulation, the pickup output is connected to an oscilloscope after passing through a high-pass filter to eliminate the low frequency tone. If there is no intermodulation, the high-frequency signal will have a constant amplitude; if there is intermodulation, then it will have the appearance of a modulated carrier as shown in Figure 3. To a first approximation, the degree of intermodulation can be ascertained by measuring the peak-to-peak amplitudes at the crest and the trough of the wave. Let these be A_{max} and A_{min}. The intermodulation is then given by the equation

$$I.M. = [(A_{max} - A_{min}) / (A_{max} + A_{min})] \times 100\%$$

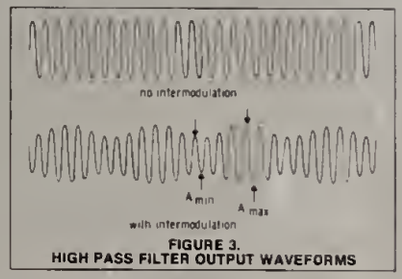


FIGURE 3.
HIGH PASS FILTER OUTPUT WAVEFORMS

Two sets of intermodulation test bands have been provided on Side B of the STR-112. The outer set contains 400 and 4000 Hz tones, the inner set 200 and 4000 Hz tones. This allows the intermodulation tests to take place at frequencies where the greatest recorded amplitudes are apt to occur and also permits the record to be used with intermodulation test meters.

First on Side B is a lateral 4000 Hz band recorded at a level 6 dB below the standard recording level of 5 cm per second rms, and which corresponds to a peak amplitude of 1.4 μm. This level was chosen sufficiently low to obtain a radius of curvature of groove modulation substantially greater than the stylus radius. This first band may be conveniently used to set the carrier level on the intermodulation meter. On the next band, a 400 Hz lateral tone is added at the standard level according to the RIAA curve. This level is 6 dB above the amplitude of a 1000 Hz tone recorded at 5 cm per second rms. On the succeeding bands, the 4000 Hz tone remains constant but the 400 Hz tone is increased in 3 dB steps until a +18 dB level is obtained. In general, amplitudes of this magnitude are seldom encountered during music program reproduction.

In the next band group, the 4000 Hz tone has the same amplitude as in the first band, but is recorded in the vertical mode. The 400 Hz tones at +6, +9, +12 dB also are recorded in the vertical mode. Higher levels of vertical modulation were not provided because of thickness limitations of the master lacquer disc. For the same reason, vertical modulation at a level greater than +12 dB at low frequencies is not likely to be found in commercial stereophonic records.

The 200-4000 Hz bands, lateral and vertical, are similar to the 400-4000 Hz bands, and are located on the inside half of Side B.

CBS TECHNOLOGY CENTER

CBS Inc.
High Ridge Road
Stamford, Conn. 06905

Technical Series
PROFESSIONAL TEST RECORDS



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Manufactured and Printed in the United States of America

CBS Laboratories Technical Series Professional Test Records are unique, high-precision tools designed to assist audio and quality control engineers and test and service technicians in the rapid evaluation of audio components, equipment and systems. Each record has a complete series of tests, which eliminates the need for equipment, saves hours of time, and makes it a productive tool in the laboratory, on the production line, and in field testing.

STR 170 318 Microsecond Frequency Response Test Record

The STR 170 provides pickup designers and recording studios with a high-level, easily-equalized signal for frequency response and channel separation measurements. The STR 170 employs a 318 microsecond characteristic corresponding to the "test" or "flat" mode common to most disc recording equipment. Constant amplitude recording is employed in the region below 500 Hz with constant velocity recording in the region above. The transition is smooth, in contrast with the STR 100 which employs a sharp breakpoint at 500 Hz. The record is suitable for use with a graphic level recorder to provide permanent, visible records for precise evaluation.

SIDE A:

Band 1	Left sweep, 40-20,000 Hz, -1 dB re 3.54 cm per sec rms at 1 kHz
Band 2	Right sweep similar to Band 1A
Band 3	Lateral sweep, 40-20,000 Hz, -1 dB re 5 cm per sec rms at 1 kHz
Band 4	Left spot frequencies, 20-20,000 Hz, -1 dB re 3.54 cm per sec rms at 1 kHz
Band 5	Left channel reference tone, 1,000 Hz, 3.54 cm per sec rms
Band 6	Right channel reference tone, 1,000 Hz, 3.54 cm per secs rms
Band 7	Lateral reference tone, 1,000 Hz, 5 cm per sec rms

SIDE B:

Band 1	Lateral spot frequencies, 20-20,000 Hz, -1 dB re 5 cm per sec rms at 1 kHz
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Band 2	Phasing Test.
Band 3	Loudspeaker Balance.
Band 4	Tone Control Setting (one-third octave noise bands).
Band 5	Alternate Phasing Test.

SIDE B:	STEREO-MONAURAL TESTS
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Band 3	Right Front sweep frequency; 40-20,000 Hz, RIAA equalization, -15 dB re 3.54 cm/sec at 1 kHz
Band 4	Right Back sweep frequency; 40-20,000 Hz RIAA equalization, -15 dB re 3.54 cm/sec at 1 kHz
Band 5	Left Back sweep frequency; 40-20,000 Hz, RIAA equalization, -15 dB re 3.54 cm/sec at 1 kHz
Band 6	Pickup phase measurement: Lateral spot frequencies 63, 125, 250, 500 Hz, 1, 2, 2.5, 3.15, 4, 5, 6.3, 8, 10, 12.5, 16, 20kHz low frequency constant amplitude to high frequency constant velocity, 3 dB knee at 500 Hz, -1 dB at 1 kHz
Band 7	Channel Identification Signals a) Center Front —CF b) Right Front —RF c) Center Right —CR d) Right Band —RB e) Center Back —CB f) Left Back —LB g) Center Left —CL h) Left Front —LF i) Center Front—CF
Band 8	Left 1 kHz, 0 dB reference tone, 3.54 cm/sec rms
Band 9	Right 1 kHz, 0 dB reference tone, 3.54 cm/sec rms

SIDE B:

Band 1	Lateral 1 kHz, 0 dB reference tone, 5 cm/sec rms
Band 2	AGC adjustment: Lateral 1 kHz, -27 dB to + 12 dB, 3 dB steps
Band 3	Single Channel Logic Circuit Dynamics: 1 kHz, 0 dB level, 1 second ON, 1 second OFF, LF, CF, RF, RB, CB, LB
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Band 5	1 kHz, 0 dB Channel Level a) Left Front — Left 3.54 cm/sec rms b) Right Front — Right 3.54 cm/sec c) Left Back — Clockwise Helical Modulation 3.54 cm/sec—Left + 90° rel Right, each 2.5 cm/sec rms d) Right Back — Counterclockwise Helical Modulation, 3.54 cm/sec —Right +90° rel Left, each 2.5 cm/sec rms e) Center Front — Lateral 3.54 cm/sec rms f) Center Back — Vertical 3.54 cm/sec rms

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After the Rain
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Daybreak

"This album is dedicated to the memory of Ray Sauder, who played drums with 'Daybreak' for two years. The title song, 'After the Rain', Ray wrote shortly before he drowned in New Jersey, July 1975.

When we walk down the stairs off the pedestal of what others want us to be, and become what we are, we make some very interesting discoveries—one of which is honesty. Honesty is only complete, when it is based on the truth, Jesus. 'Daybreak' is honestly what they are, free in their creator. Contained in this album are 10 songs, which express that freedom.

Remaining what we are, we walk back up the stairs, open the door to the outside world. It just may be raining, but thank God, anyway. And remember, 'After The Rain—Daybreak.'"

Randy Matthews

Produced by Randy and Monty Matthews
Special Vocal and Instrumental arrangements—Randy and Monty Matthews
Business arrangements made through courtesy of Dharma Productions
MUSICIANS: Marlin Nafziger—Bass, Vocals; Jim Nafziger—Lead Guitar, Harmonica, Vocals; Daryl Shirk—Lead Vocals; Fred Miller—Drums; Vernon Stoltzfus—Lead Vocals, Piano; Mike Johnson—Bass, Lead Guitar, Piano; Bobby Daniels—Drums, Percussion
Engineers: Travis Turk, Richard Shook
Recorded at Celebration Studios and Ironside Studio—Nashville, Tenn.
Cover Design and Art: Steve Smith
Cover conceived by Randy Matthews

SIDE ONE

1. Summer Sun 2:00 Jim Nafziger
2. Who's Fool Are You? 2:29 Jim Nafziger
3. And I Love You 4:20 Vernon Stoltzfus
4. He May Be Coming Soon 3:12 Jim Nafziger
5. Movin' On 5:25 Jim Stauffer (Zechariah)

Side Two

1. After The Rain 3:41 Ray Sauder
2. Free In You 4:27 Vernon Stoltzfus
3. Send Me Your Rain 3:12 Jim Nafziger
4. Lord Forgive Me 3:31 Daryl Shirk
5. Back On The Road 3:20 Vernon Stoltzfus
6. Summer Sun—(Reprise) 1:40 Jim Nafziger

Marlin Nafziger—Bass, Vocals
Daryl Shirk—Lead Vocals
Jim Nafziger—Lead Guitar, Harmonica, Vocals
Fred Miller—Drums
Vernon Stoltzfus—Lead Vocals, Piano
Photographs by Michael Harris
Art Direction by Steve Smith
Special Thanks To:
Mike Johnson—Bass, Lead Guitar, Piano
Bobby Daniels—Drums, Percussion

DAYBREAK
c/o Marlin Nafziger
Rural Route 2
Gap, PA 17527

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And Comes A Time

ASM-474-RE

Daybreak

And Comes A Time

Side 1

Lead On ..... *Swartzentruber*
Jonathan ..... *Loyd Boldman*
Pavilion ..... *Adamy*
Feelings ..... *Walker*

Side 2

Fear Not ..... *Adamy*
Wrapped Up Tight ..... *Walker*
Because It's True ..... *Walker*
And Comes A Time ..... *Swartzentruber*

DAYBREAK is:

Mark Adamy ..... *keyboards, vibes, vocals*
Fred Miller ..... *drums*
Don Swartzentruber ..... *bass, vocals*
Steve Walker ..... *guitars, vocals*

Produced by Daybreak

Engineer: Don Horst
Horns: Mike Crotty
Recorded and mixed at Atlantic Sound Studio, Marietta, Pa.

Daybreak
R.D. 2, Box 145C-3
Holtwood, PA 17532

(717) 284-4076

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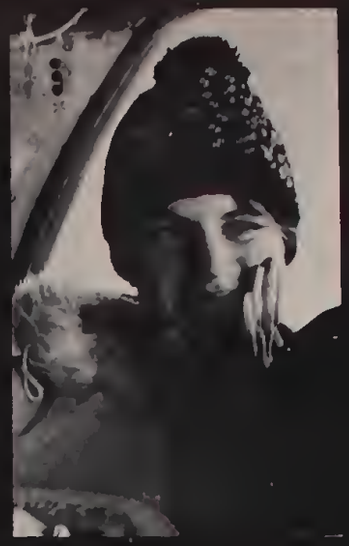
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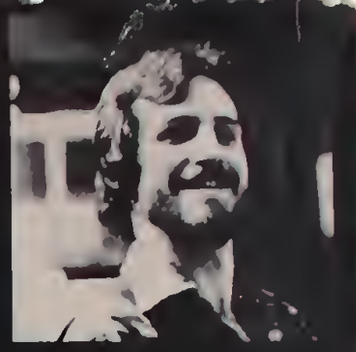


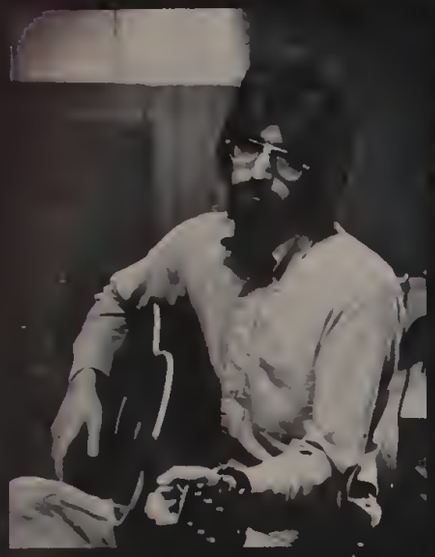
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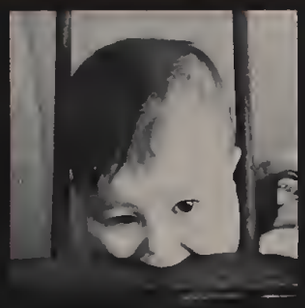


We are happy to share this limited edition album with our friends who have made it a reality. We want to express our appreciation to all of you who have been a part of our ministry in this way. It is our desire that God will keep all of us, bound together in His spirit, as we continue to serve Him together.

the Daybreak Family







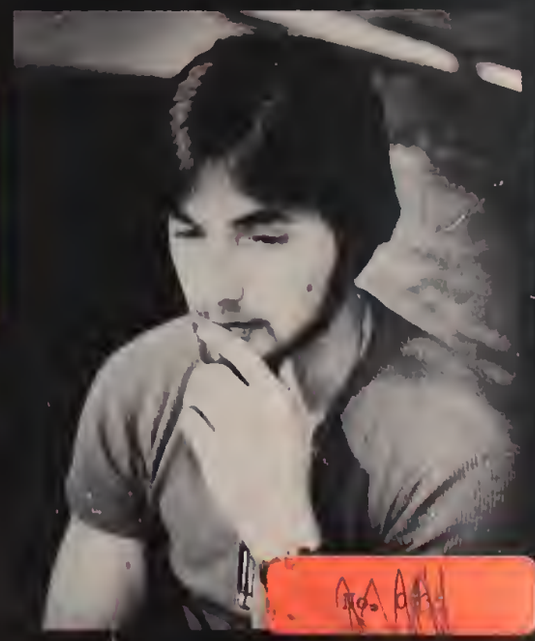






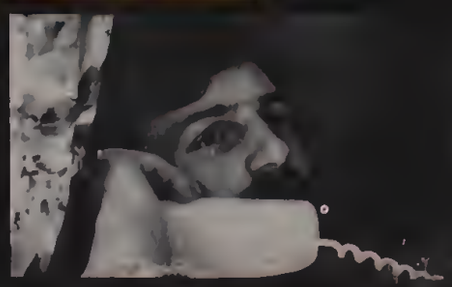


Feelin's / After the Rain / I Can't Stand Up Alone / Through the Bitter Veil / Whose Fool Are You / I'm On My Way To Heaven Anyhow / Learn To Rely / Blow Wind Blow / Didn't He / Don't Send Him Away



DAYBREAK
RD 1, Box 45
Holtwood, Pa 17532








KALEIDOSCOPE
ORBITER
Xavier Secorma Group

BL 4056

KALEIDOSCOPE

Xavier Secorma Group

Side A

1. KEEPIN WITH MY PROMISE (Flegher-Dieer)	2'56''
2. TWEAKER (Rigol-Dieer)	2'55''
3. SUCH A LONELY NIGHT (Rigol-Tearer)	3'46''
4. COME TO THE RESCUE (Flegher-Tearer)	3'15''
5. SKYLINE (Flegher-Tearer)	2'50''
6. MAD MOODY (Dieer-Tearer)	3'46''

Side B

1. AEON (Flegher-Tearer)	3'06''
2. PHOENIX (Flegher-Dieer)	3'15''
3. JOKINGLY (Rigol-Dieer)	2'46''
4. NASTY ONE (Rigol-Tearer)	3'02''
5. SKEPSIS (Rigol-Dieer)	3'08''

Cover Photo: Pasquale Sabatini

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Jim Cox Keyboards
Dave Crigger Drums
J Donley Trumpet
John Patitucci Bass
Tom Ranier Saxophone
Oberheim

Side One

THIS 6:19
Composed by Bill Baker
Produced by Bill Baker and J Donley
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FAMILY 5:46
Composed By John Patitucci
Produced by John Patitucci and J Donley
© 1980 Agape Music (BMI)

EASY LIVING 7:13
Composed by Leo Robin and Ralph Rainger
Produced by Tom Ranier and J Donley
© 1937 Famous Music Corp (ASCAP)

NOTHING TO FEEL 4:41
Composed by Steve Bartek
Produced by Steve Bartek and J Donley
© 1980 Lifeguard Music (BMI)

Side Two

NO RESERVATIONS 6:10
Composed by Tom Ranier
Produced by Tom Ranier and J Donley
Synthesizer Solo Played By Tom Ranier
© 1980 Ranier Publications (ASCAP)

QUINT 7:31
Composed by Mike Abene
Produced by J Donley
© 1979 Giggles Music Inc (BMI)

SEVEN STEPS TO HEAVEN 4:46
Composed by Victor Feldman and Miles Davis
Produced by J Donley
© 1963 Music Frontiers Publishing Co (BMI)

Produced by J Donley for Jet Danger records

Remote Recording Engineer:
Phil Edwards
Live Assistance: Ron Davis
Mix Engineer: Edo Guidotti,
JEL Recording
Art Director: Ron Gallmeier
Cover Art: Ron Gallmeier
Back Cover Photographs:
Tom Copi
Recorded Live September 24, 1979
at the Keystone Korner, San
Francisco, CA
Special Thank You to: Odel Evans,
Rick Welt, Lory Cole, Bill Hughps,
Albert Horclerode, CC Tuba,
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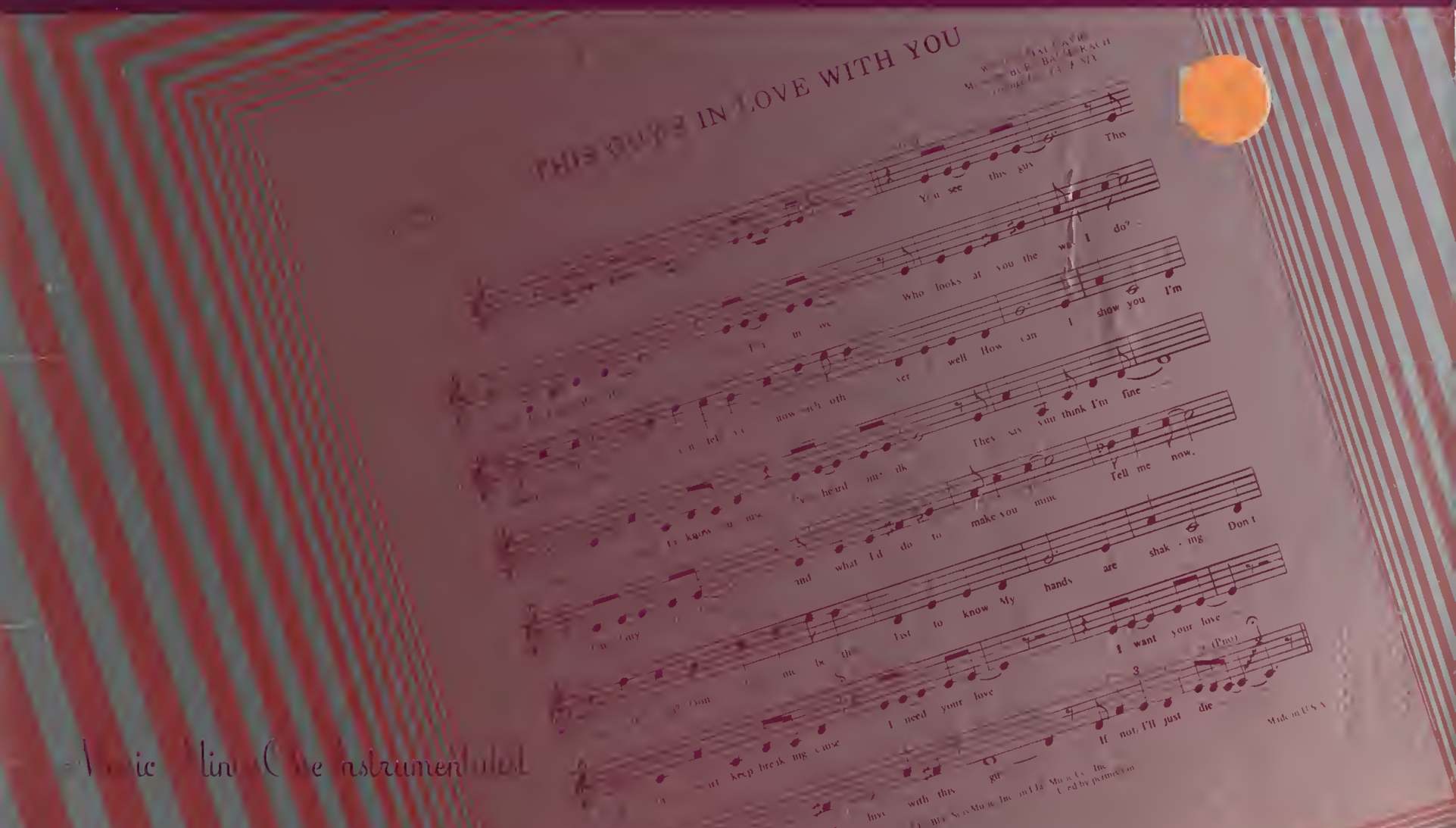
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Cover by Stan Chamberlain

Bacharach Revisited

Arranged and Conducted by Jack Six

Jack Six was born in Danville, Illinois, in 1930. He studied trumpet as a youngster and played with all the local dance bands during his high school years. During his Navy hitch, 1950-1954, he composed and arranged for Navy publications, as well as leading the bands on the various United States carriers upon which he served.

When Jack moved to New York he entered the Juilliard School of Music as a composition major, and in addition to further studies on the trumpet, turned to the string bass, taking lessons from Ruby Jamitz and Homer Mench of the New York Philharmonic Orchestra.

Jack is enjoying a rewarding musical career. Presently, bass player with Dave Brubeck, he has also performed with jazz groups such as Gerry Mulligan, Pee Wee Russell, Herbie Mann, the Dukes of Dixieland, and name bands such as Woody Herman (doubling as road manager), Tommy Dorsey, Larry Elgart and many others. He has played bass for Broadway shows, on numerous radio and television programs, jingles and recordings, and for top singers — Judy Garland, Andy Williams, Steve Lawrence, Vic Damone and Aretha Franklin, to mention a few. He has also arranged and orchestrated for many groups.

BURT BACHARACH and HAL DAVID

"Don't be afraid of writing something people can remember and whistle," a music teacher once told Burt Bacharach.

People are remembering; people are whistling the many, many hit songs by the top team in pop music today, composer Burt Bacharach and lyricist Hal David. *Wives and Lovers, What the World Needs Now, Do You Know the Way to San Jose?, Walk On By,* for instance. People are humming their three Academy Award song nominees: *What's New Pussycat?* (1965), *Alfie* (1966), and *The Look of Love* (from Casino Royale, 1967). And *The April Fools* and maybe a bit from *After The Fox*. People are singing the songs and the praises of *Promises, Promises*, the "smartest, sunniest, most delightful new musical" on Broadway. Millions of people all over are buying records by top singers and instrumentalists, and albums featuring Burt as a "quintuple-threat" man — composer, arranger, conductor, pianist, and even singer!

What of the man Burt Bacharach: young, good-looking, vital; a man whose songs and personality have captured the hearts of several generations; a man who has never written a rock-and-roll song. What have been the forces in the life of this man, who studied serious music with Henry Cowell and Darius Milhaud, and once even wrote a sonata for violin, oboe and piano. A man, star of a TV special, who is especially delighted by a commission from Leopold Stokowski to write a work for the American Symphony Orchestra.

Burt was born in Kansas City, 39 years ago. His father, Bert Bacharach, syndicated journalist and former all-Southern conference fullback, and his mother, involved in things artistic, were "a family of people who were a family."

He grew up in Forest Hills, New York. His mother encouraged his interest in music and persuaded him to keep on with piano lessons, even when he wanted to give them up and work at becoming a football star like his father. He felt lonely practicing inside while his friends were playing touch football outside. So, in order to be popular, he organized a band, and found that practicing with other musicians, playing dates and meeting people could be fun. In this way, music made him belong.

Burt became familiar with "bop" music during his high school years when he heard performers such as Dizzy Gillespie, Thelonious Monk and Charlie Parker appearing on Broadway and on 'Swing Street' (52nd St). His own introduction to real show business, however, came with a vivid impact when he and his band played a USO tour of army hospitals, sometimes eight or nine shows a day.

Burt took music courses at McGill University in Montreal, where he wrote his first song — *Night Train to Heaven*. He also studied music theory in New York and California during this period.

Immediately after his college graduation, during the Korean War, he was drafted into the Army. Through some funny mix-up, he was listed as a "concert pianist," and found himself playing at officer's clubs and camps in the First Army area, rustling up wild improvisations (calling them "unpublished works by Debussy"), and keeping everybody happy by playing their favorite tunes and show medleys! After two years of comfortable living off the base, he was sent to Germany. There, managing to avoid too many soldierly chores, he turned out arrangements for a German dance band and met Vic Damone.

Following his army stint, Burt played in a few New York nightclubs, went to Hollywood as Vic Damone's accompanist, and then worked for Imogene Coca, Georgia Gibbs and Polly Bergen. Money was good, and a whole new world of the 'lush life' opened up to the young man. He joined the Ames Brothers, playing for them on their country-wide tours and in big-time Las Vegas. He also played rehearsal piano for singer Paula Stewart, to whom he was briefly married.

Listening to scads of mediocre songs, Burt decided that he could write much better ones, and thought that he should relocate in New York and write a hit. There followed a rather gloomily unsuccessful period. "What looks simple and clear and inventive is very misleading. I couldn't get anything published. I was busted. I was working weekends playing for Joel Grey in the Catskills . . . I finally got a song recorded by Patti Page. It was awful. I'd rather forget it."

Burt joined Peter Matz, arranger-conductor and packager of top-talent musical and nightclub tours. One important day in 1958 Matz asked him if he wished to conduct for Marlene Dietrich during her Las Vegas engagement. Their first meeting was the beginning of a wonderful friendship and musical association. "She now says I started coaching and advising her right then and there, but it's not true. I mean she was a *legend* and you don't walk in and say to a legend, 'Listen, baby, sit back on the second eight bars and take it easy.' "

Burt toured the world with Marlene Dietrich as conductor and arranger for four years and learned many things. "Traveling with her," he has said, "is not a trip or a job, it's an *invasion!* The time I've spent with her is worth 10 hit songs . . . Marlene taught me a lot about never settling for less. I just watched her — what she went after, what she got."

That the friendship is deeply mutual is attested to by the great lady's many gracious comments. "My respect and admiration for musician Burt is matched by my love and warmth for the man Burt . . . No matter how many curtains open and close between me and the audience, it is his approval which I am really seeking." And Burt, again conductor-arranger for her triumphant Broadway debut in October, 1968, says "It's a kind of friendship and love that is very rare and special."

Around the time that Burt met Dietrich, he was beginning to hit a lucky stride with his songs — and he hasn't stopped yet. *The Story of my Life* his first song written in star-destined collaboration with lyricist Hal David, became a record hit, as did Perry Como's version of *Magic Moments*.

Make It Easy On Yourself was the first song written for a petite girl who auditioned for Burt and Hal in blue jeans and sneakers one day, and became the inspiration for some of their most fabulous hits. "Our careers kind of rose together," Burt proudly says of Dionne Warwick, truly the second important lady singer in his musical life, whose recordings of *Don't Make Me Over, Walk On By, I Say a Little Prayer* and *Do You Know the Way to San Jose?*, among others, have been enormously successful.

In 1963 the team wrote two songs that were very influential in the careers of two young singers. Bobby Vinton rose high on the best-sellers charts with *Blue on Blue*, and Jack Jones, who calls Bacharach "one of the best of today's composers — a remarkable man," catapulted to a stardom with *Wives and Lovers*.

Walk On By, an instant hit in every recorded version, was written in 1964. And in 1965 they wrote a beautiful song with a message so timeless and true — the charismatic *What The World Needs Now*. Interestingly, when it was first completed, the boys decided it was not quite to their liking, and they put it aside. Nearly a year later Hal rewrote the lyrics, and it became an immediate and lasting success.

The words were published in a volume of Hal David lyrics entitled "What the World Needs Now and Other Love Lyrics," honoring the Brooklyn-born writer as only five others have been thus honored — Lorenz Hart, Noel Coward, Ira Gershwin, Oscar Hammerstein II and Cole Porter. In the foreword to the volume, Dionne Warwick describes Hal as "a man of sensitivity and kindness; vulnerable to the world and worldly things . . . a man who feels things deeply."

A glowing tribute to Hal, who during World War II wrote lyrics and sketches for Major Maurice Evans in the Central Pacific Entertainment Section; and in 1947 became band leader Sammy Kaye's special writer. Today he lives in Long Island in a Stanford White house with magnificently large rooms and 16-inch thick walls — expressed in the song *Windows and Doors*. He does indeed feel things deeply . . . "Songs are the love of my life and I have never been able to control my love. Maybe it's because the one thing that is too big to look at through the eye of a needle is love."

The team of Bacharach and David has gone far, and has reached the top. The audiences who found a new idol in Michael Caine in 1966 found the off-beat, somewhat haunting quality of *Alfie* fascinating, and yet so singable. And in 1967 people listened to the catchy *The Look of Love* and to the timely sentiments of *Windows of the World:*

"The Windows of the World are covered with rain
there must be something we can do."

Then there's the cheery *This Guy's in Love with You*, a tremendous recording, in 1968, with Herb Alpert *singing* — his first vocal effort. And the same year, *Trains and Boats and Planes* sped up the charts.

Other notable songs through the years of the Bacharach-David collaboration are *A Message to Michael, Are You There, Saturday Sunshine, Casino Royale, There's Always Something There To Remind Me, The Man Who Shot Liberty Valance* and a host of others.

Side A

1. I Say A Little Prayer**
2. Blue On Blue*
3. Alfie**
4. Wives And Lovers**
5. Walk On By*

Side B

1. Magic Moments* — 1057
2. The Windows Of The World* — 1058
3. Do You Know The Way To San Jose?* — 1058
4. This Guy's In Love With You** — 1059
5. What The World Needs Now Is Love** — 1060

MMO 1056

Orchestra arranged and conducted by Jack Six

Eddie Hubbell, trombone*	Manny Senerchia, 1st violin
Lou McGarity, trombone**	Winston Brown, 2nd violin
Hal McKusick, alto sax, clarinet**	Karl Safran, viola
Gene Allen, baritone sax**	Ruth Linsley, 'cello
Kenny Davern, soprano sax*	Dick Weilstood, piano
Harold Lieberman, trumpet**	Jack Six, acoustical & Fender bass
Joseph Cocuzzo, drums*	Ed Shaughnessy, drums**

An exciting milestone for the team has been their first Broadway venture, the smash-hit musical *Promises, Promises*, adapted for the stage by Neil Simon from the delightful movie hit starring Jack Lemmon, *The Apartment*. Produced by titan David Merrick, it opened to rave reviews, with special accolades going to the score *Promises, Promises* promises to be with us for a long, healthy run, healthier, in fact, than the composer was during the Boston tryouts when, exhausted from all the writing and rewriting involved (he turned down scoring 25 movies to do the show), he was hospitalized for a week with pneumonia.

Burt has some interesting comments on this Broadway experience. He "didn't try to compose a score just to be commercial. I wrote just the way I always do. I didn't compromise or change gears just because it was Broadway, but I tried to give the audience what it could remember. If we knocked down a few doors with my rhythms, or the new sound in the show, great."

Burt is grateful that he was permitted the necessary funds for all the special electronic equipment; echo chambers, fiberglass panels etc. as in a recording studio, he needed to achieve the quality of sound he wanted from the theatre orchestra. He feels that this contributed to the critical acclaim of the show as a musical breakthrough.

Another kind of success, an all-important one for Burt Bacharach, is his marriage to the lovely, long-legged film star Angie Dickinson. "She is the loveliest thing that has ever happened to me — you can have one success after another, but if you don't have the right somebody with whom to share it, the money and the success from which it stems is nothing but dead leaves blowing in a dry desert wind." He spends lots of money on transportation, phones and rent to keep his wife and little daughter Lea with him as much as possible. "I'm very sentimental about my family. Looking at them, I see things that are much more important than writing songs." Besides, he can compose anywhere and as a matter of fact never writes at the piano, so there's no problem if he flies out to meet her when she's filming on location. And Angie proudly feels that "his work has revolutionized the music world."

The hard-working team of Burt Bacharach and Hal David has gone very far, and has been showered with acclaim. But in Burt's words . . . "to hear somebody whistling my songs in the street . . . that's the real knockout, and that's what success is all about . . . the passing-along of pleasure."

Noel Edward Smith, Mixing and Editing
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KEVIN • JOHN • AGOSTI



KEVIN JOHN AGOSTI

Produced by Kevin Agosti and Stephen Kerans for August Virgil Music

Arranged by Kevin Agosti and the High Rollers

Side One

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© Kevin Agosti 1978

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LIGHTHOUSE MADNESS
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ENCHANTED LADY
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Side Two

SUZANNE MARIE
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THE REASON
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NUMBERS RUNNER
© Kevin Agosti 1978

SLOW RIDE
© Kevin Agosti and Judy Stratton 1978

What could a group of Baston musicians, two female singers from Vermant and a Taleda born songwriter find in comman in the Green Mountains? They have faund an almost magical unity in the creatian af a musical fantasy.

Kevin Agosti has succeeded in assembling virtually every element af his musical history inta this album. It is the culmination of his life — the people, the poems and the musical dimensions af the past.

Kevin has taken the essence af his moods, thaughts and feelings and blended them into a reality — a reality that before now was anly a silent symphany, heard only by him in the quiet solitudes of creative contemplation.

The music an this album was written, arranged and performed by Kevin and his friends.

It is beautiful and it is simple. It's raucaus. It's incredible. It's the beginning.

RANDY GILLETT

Kevin Agasti	Acaustic and Electric Guitars, Vocals
Steve Kerans	Lead Electric Guitars
Michael Rush	Bass
Phil Abair	Keyboards
Kenny Gulfield	Drums and Percussion
Judy Strattan	Backgraund Vocals
Carol Langfard	Backgraund Vocals
Dan Canoscenti	Flutes
Bab Merrill	Flute arrangement an Suzanne Marie
Garrity Hugh Collins	Caver Artist
Randy Gillett	Photography
Otis Helfrich	Photography
David Netzley	AVM Loga
Robert Hurley	Recarding Engineer

This album is dedicated to my father
August Virgil Agosti
Special thanks ta Willy and Erika



GMS 1067

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SUNSHINE

Phil — Acoustic Piano, Rhodes, Strings
Mike — Bass
Kenny — Drums
Steve — Electric Guitars
Kevin — Vocals

You are sunshine
I am night
Let me in
To the path of your light
Rise oh sunny day
Why don't you lift me
End what is darkness

You're a flower and
I'm a weed
If it's true then you must leave
But I could plant a seed
For us to grow on
If you'd just let me

You make me feel
Bigger than life
You make me feel
You make it right
You make me feel bigger
Than life, oh
You are my sunshine
My only sunshine

WHAT WENT WRONG

Kevin — Acoustic Guitars and Vocals
Mike — Bass
Kenny — Drums
Phil — Synthesizer
Steve — Strings

I walked a city mile alone
To get to you
I tried a life that's right —
My own
In time that left me, it's true
In time that left me

But I never figured I'd have it this bad
Didn't think you'd let me down
And I never counted on the trials
That I'd had
Yes, I wonder what went wrong

What went wrong
I used to be strong
What went wrong
You've been gone
So long
What went wrong
I used to be so, so strong
What went wrong

I gave my life to you because
I wanted to
I found life's happiness
It was in time —
That left me, too
In time that left me

OREGON

Kenny — Drums
Phil — Hammond Organ
Kevin — Acoustic Guitar and Vocals
Steve — Electric Guitar
Mike — Bass

Get me back to Oregon
My songs are gettin' kinda blue
The wind in the sage
Is calling my name, and slow
Seems like the thing to do

Get me back to Oregon, Get me back
To Oregon

I don't think it's the people
For sure it ain't the place
But I can take my time
To realize
That it just might be the pace

Sunshine fills the mountains
With a light that's spun from gold
The river is a-telling me what to do
And I've just got to do
What I'm told

LIGHTHOUSE MADNESS

Phil — Strings and Synthesizer
Kevin — Acoustic Guitars and Vocals
Mike — Bass
Steve — Rhodes and Strings
Kenny — Drums

Sitting in my lighthouse
Watching ships sail out to sea
Star shine
Like your loving eyes, dancing
Through my memories

I have dreams sometimes
And you are in them
You are here
everywhere

Letters in my bottom drawer,
    though tawny,
Never gather dust
And though I know them
Word for word
I read them, still,
I feel I must

Lighthouse Madness
Far away from you, my lonely light
Of love
Dreams and memories of times
With you
I wear them like a glove

ENCHANTED LADY

Kevin — Acoustic Guitar and Vocal
Carol — Enchanted Lady's voice
Phil — Hammond Organ and Synthesizer
Mike — Bass
Kenny — Drums
Steve — Lead and Slide Guitars

Speak to me Enchanted Lady
Tell me all you know
I would like to know the secret
The answer to it all

She said, "I can tell you
Of your future
How you'll live and all
But what you ask of me
Isn't in my mystic power
At all"

She said, "Only God knows
The answer
Only God knows all
Trust in Him — you'll be handsome
Without Him
You'll fall"

My Enchanted Lady

SUZANNE MARIE

Kevin — Acoustic Guitar and Vocals
Mike — Bass
Don — Flutes
Kenny — Drums
Steve — Synthesizer

Suzanne Marie, I like the way
You look at me
It makes me know that you're
So very close to me
Suzanne Marie

Suzanne Marie, take my hand
And let it be
I want you near when I wake
In the morning
Suzanne Marie

I'd like, I'd like, I'd like
I'd like to love
Suzanne Marie
Suzanne Marie, she gives me love
She comforts me.
She calls on every star and sun
To shine on me
Suzanne Marie

MAPLE SYRUP

Kevin — Acoustic Guitar and Vocals
Steve — Electric Guitars
Phil — Hammond Organ
Kenny — Drums and Timbales
Mike — Bass

As the weather breaks
And the sap starts flowing
Get yourself a bucket
And you gather forty gallons
Put it on the fire
And you boil it down
What you're after, girl,
Is that one damn gallon

Meet you in the forest
Walking down the path
Pick out a tree and you
Put on the tap
Make it before May
And you still got time
To catch a summer tourist
In the maple syrup rhyme

Maple syrup
I love you, yes I do.
You taste pretty good
And the tourists like you, too.

Taste it when you think that
The boiling's done
Put it in a jar, say it
Came from Vermont
Make it before May
And you still got time
To catch a summer tourist
In the maple syrup rhyme

THE REASON

Steve — Electric Guitar
Phil — Hammond Organ and Rhodes
Mike — Bass
Kenny — Drums
Kevin — Vocals

I can feel
The light of the sunshine
Falling on me
Every time you walk
Into the room, I can feel
The light of the sunshine
Falling on me

I can feel
The light of the sunshine
Falling on me
Every time you turn
To walk my way, I can feel
The light of the sunshine
Falling on me

Ooh I'm hungry for the feeling
Of love made to you
Now I've got to get through.
Please girl, won't you
Wrap your love around me
This time for sure
Love has no cure

I know there's a reason
I can feel
There's a reason
Yes, I know
There's a reason

NUMBERS RUNNER

Kevin — Electric and Acoustic Rhythm Guitars
Mike — Bass
Kenny — Drums
Steve — Electric Lead Guitars
Phil — Acoustic Piano and Hammond Organ

Well, I'm just a helpless runner
From the jungle called New York
I'm pickin' up my numbers
From people of all sorts

I ain't got time
To wonder why, no
I ain't got time
To question why, no
Make my dime just to keep on top
Of it all

My father, he's a rich man
He's been bootleggin' wine
And my sister works
The corner house, they say
She's doin' fine

Numbers for sale
Pick it one, two, three
Quickly here come the cops
Numbers for sale
Pick it one, two, three
You might win a thousand bucks
The policeman he's my enemy
He's on me all the time
But he's making lots of money
From my sister's house
And my daddy's wine

Well, I guess we'll live forever
In the ghetto trapped this way
But it makes no difference anyhow
Cause everybody's sayin'

I ain't got time
To wonder why, no
I ain't got time
To question why, no
Make my dime just to keep on top of it all

SLOW RIDE

Kevin — Acoustic Guitars and Vocals

Slow Ride
Takin' my time
Just takin' my time
Mo-Jo slippin' and a-slidin'
Haven't you had enough
Easy as you go
Over the road

I'm ready to go
Lickity-split
Said lickity-split
Big show, shiftin' and a-shoutin'
Glitter down to the cuff
Sleezy as you go
Over the road

There's nothing wrong
In what I'm singing
Rhythm and a-rhyme, so fine
It's just a crack up
In the racket, got to find
Someone that will back it all

Slow Ride
Takin' my time
Just takin' my time
Mo-Jo, slippin' and a-slidin'
Shiftin' and a-shoutin'
Big show, you know
Easy as you go
Over the road


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Pianiste JOACHIM LUDWIG
Produit et Dirigé par VAN LUDWIG
Arrangements VICTOR SALTMAN et MIKE THATCHER
Enregistré par JÖRG SCHEUERMANN, PETER LÜDEMANN et PETER KRAMPER
Studios BAVAVIA, ARCO et BARBAROSSA à Munich
Mixage JÖRG SCHEUERMANN

Remerciements
MLADEN FRANKO / KEITH FORSEY / MARTIN HARRISON
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BERNIE PROCK / RUDI RISAVY / GUISEPPE SOLERA
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PRODUCTION: K.D. MUSIC, 2322 EST, RUE SHERBROOKE, MONTRÉAL.
DISTRIBUTION: TRANS-CANADA MUSIQUE SERVICE, 7033, RTE TRANS CANADIENNE, VILLE ST-LAURENT.

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   旅大市歌舞团民族乐队演奏
3. 海 南 春 曉 （笙独奏）
   高金香曲
   閻海登演奏
   天津人民歌舞剧院歌舞团民族乐队伴奏
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   于傳瑩曲
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   北京电影乐团民族乐队演奏
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   霍殿兴作曲並演奏
   黑龙江歌舞团民族乐队伴奏

SIDE 1

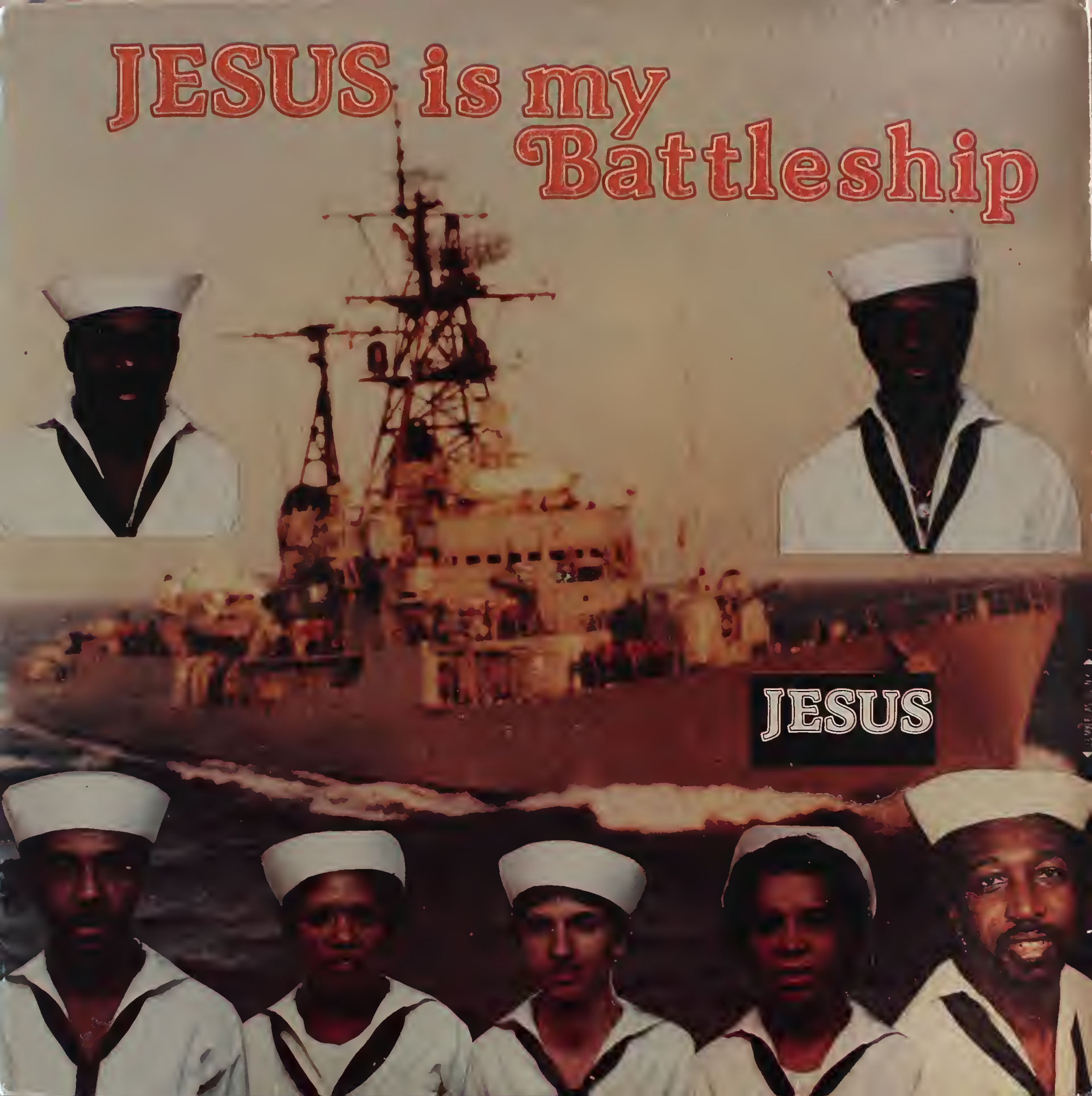
1. **THE PEOPLE'S COMMUNE IS YOUNG FOREVER** *(Traditional Instrumental)*
   Music by Hu Hai-cbuan
   Performed by the Traditional Orchestra of the Music Ensemble of the Peking Film Studios
2. **RHYTHM ON THE STRINGS** *(Plucked Instrumental)*
   (Big Drum of North-east China)
   Music Arranged by Wang Cbu-chou
   Performed by the Traditional Orchestra of the Lushun-Dairen Song and Dance Ensemble
3. **SPRING MORNING ON HAINAN** *(Sheng Solo)*
   Music by Kao Ching-hsiang
   Performed by Yen Hai-teng
   Accompanied by the Traditional Orcbestra of the Song and Dance Ensemble of the Tentsin People's Song and Dance Tbeatre
4. **I SHOULDER MY CARRYING POLE AND SING A MOUNTAIN-SONG** *(Erhu in Unison)*
   Music by Yu Chuan-ying
   Performed by the Traditional Orchestra of the Heilungkiang Song and Dance Ensemble

SIDE 2

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   Accompanied by the Traditional Orcbestra of the Music Ensemble of the Peking Film Studios
2. **OLUNCHUN HORSE-TROOP ON PATROL** *(Sheng Solo)*
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   Arranged by Kao Yang
   Performed by Tang Fu
   Accompanied by the Traditional Orcbestra of the Heilung-kiang Song and Dance Ensemble
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   Tibetan Folk Song
   Music Arranged by Liu Ming-yuan
   Performed by the Traditional Orchestra of the Music Ensemble of the Peking Film Studios
4. **RACING ALONG THE PATH OF THE PEOPLE'S COMMUNE** *(Bamboo Flute Solo)*
   Music and Performed by Ho Tien-bsing
   Accompanied hy the Traditional Orchestra of the Heilung-kiang Song and Dance Ensemble

出版：中国唱片社 · 印制：中国唱片厂 · 国内发行：中国唱片发行公司 · 国外发行：中国国际书店
Manufactured by: CHINA RECORD COMPANY Distributed by: GUOZI SHUOIAN, China Publications Centre, P. O. Box 399, Peking, China

JESUS is my Battleship



JESUS is my Battleship

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1—Since I Gave My Heart To Thee
Arranged & Composed by
Richard Alexander

2—Accept My Love
Arranged & Composed by
Richard Alexander

3—Come Walk With Me Lord
Arranged & Composed by
Richard Alexander

4—It Is Well With My Soul
Richard Alexander & Gods Children

Side 2

1—I Just Want To Praise The Lord
Music by Gods Children

2—Jesus Is My Battle Ship
Arranged & Composed by
Richard Alexander

3—I Know Where I Stand
Arranged & Composed by
Richard Alexander

4—Trouble In This Land
Arranged & Composed by
Richard Alexander



Produced, Arranged And Composed
by Richard Alexander

Charlie Rich

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A VERY SPECIAL LOVE SONG
WHY DON'T WE
GO SOMEWHERE AND LOVE
WHY OH WHY
ALMOST PERSUADED
HE FOLLOWS MY FOOTSTEPS
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STEREO



出版證內版台音字第0259號　巨人唱片出版社發行　合衆唱片實業公司承製
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THIS ALBUM
CONTAINS
IT'S LINEMAN
BE HARD
IT'S A WORLD
IT'S NOW
AN WOOD

Ye-Me-Le

SIDE ONE

1. *WICHITA LINEMAN* 2:48
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2. *NORWEGIAN WOOD* 3:53
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4. *MOANIN'* 3:05
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   LEONARO HAYNES & RON ROSE — RODRA MUSIC, INC. (BMI)
5. *WHAT THE WORLD NEEDS NOW* 2:14
   BURT BACHARACH & HAL DAVID — BLUE SEAS MUSIC, INC. & JAC MUSIC CO., INC. (ASCAP)



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出版登記証：內版台音字第〇二六〇號
公司登記証：經 設 字 第 八 四 四 三 號
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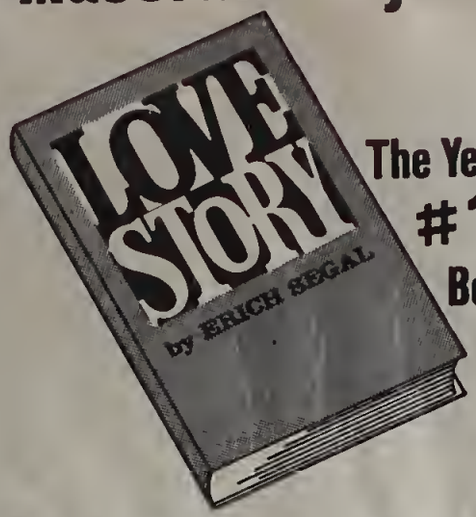
COMPOSED BY FRANCIS LAI

love means never having to say you're sorry—

電影"愛情的故事"主題曲

PARAMOUNT PICTURES PRESENTS

Ali MacGraw • Ryan O'Neal



The Year's #1 Best Seller

A HOWARD G. MINSKY - ARTHUR HILLER Production

Starring
John Marley & Ray Milland

Written by ERICH SEGAL

Directed by ARTHUR HILLER

Produced by HOWARD G. MINSKY

Executive Producer DAVID GOLDEN

Music Scored by FRANCIS LAI

SIDE ONE	SIDE TWO
THEME FROM LOVE STORY 3:20	BOZO BARRETT (Theme From Love Story) 2:43
SNOW FROLIC 2:58	SKATING IN CENTRAL PARK 3:04
MOZART: Sonata In F Major (Allegro) 2:17	THE LONG WALK HOME 1:30
I LOVE YOU, PHIL 2:04	J.S. BACH: Concerto No. 3 in D Major (Allegro) 2:35
THE CHRISTMAS TREES 2:48	THEME FROM LOVE STORY (Finale) 3:52
SEARCH FOR JENNY (Theme From Love Story) 3:04	

Album Produced by TOM MACK
Re-recording mixers: KEVIN CLEARY
and THORNE NOGAR
Piano Soloist: GEORGES PLUDERMACHER



身歷聲 第一唱片 雙音帶


LM-2829
aja
STEELY DAN

BLACK COW

Drums: Paul Humphrey
Bass Chuck Reiney
Electric Piano: Victor Feldman
Clavinet: Joe Semple
Guiter. Lerry Carlton
Synthesizer Donald Fegen
Tenor Sex: Tom Scott
Beckup Vocals: Clydie King, Venette Fields, Sherlie Matthews, Rebecce Louis.

In the corner
Of my eye
I sew you in Rudy's
You were very high
You were high
It was e cryin' disgrece
They saw your fece

On the counter
By your keys
Was e book of numbers
And your remedies
One of these
Surely will screen out the sorrow
But where ere you tomorrow

I can't cry anymore
While you run around
Break away
Just when it
Seems so clear
That it's
Over now
Drink your big black cow
And get out of here

Down to Green Street
There you go
Lookin' so outregeous
And they tell you so
You should know
How all the pros pley the game
You chenge your name

Like a gangster
On the run
You will stagger homeward
To your precious one
I'm the one
Who must make everything right
Talk it out till daylight

I don't care eny more
Why you run around
Break eway
Just when it
Seems so clear
That it'e
Over now
Drink your big bleck cow
And get out of here

AJA

Drums: Steve Gadd
Bass: Chuck Rainey
Guitars: Larry Carlton, Walter Becker, Denny Dies
Electric Piano Joe Semple
Pieno Micheel Omartian
Percussion: Victor Feldman
Synthesizers & Police Whistle: Donald Fegen
Tenor Sex Wayne Shorter
Backup Vocels: Oonald Fagen, Tim Schmit.

Up on the hill
People never stare
They just don't cere
Chinese music under benyen tree
Here at the dude ranch above the ses
Aje
When all my dime dancin' is through
t run to you

Up on the hill
They've got time to burn
There's no return
Double helix in the sky tonight
Throw out the herdware
Lel's do it nght
Aja
When ell my dime dancin' is through
I run to you

Up on the hill
They think I'm okay
Or so they sey
Chinese music elweys sets me free
Anguler benjoes
Sound good to me
Aje
When all my dime dancin' le through
I run to you

DEACON BLUES

Drums: Bernerd Purdie
Bess: Walter Becker
Guitars: Lerry Cerlton, Lee Ritenour
Electric Pieno: Victor Feldman
Synthesizer: Donald Fegen
Tenor Sax: Pete Christlieb
Beckup Vocels: Clydie King, Sherlie Matthews, Venetta Fields.

This le the dey
Of the expanding men
Thet shepe is my shede
There where I used to stend
It seems like only yeeterdey
I gazed through the gless
At remblers
Wild gemblers
Thet's ell in the past

You call me e fool
You sey it's e crezy scheme
This one's for real
I elreedy bought the dream
So useless to esk me why
Throw a kiss end sey goodbye
I'll make it this time
I'm reedy to cross thet fine line

I'll leern to work the saxophone
I pley just whet I feel
Drink Scotch whiskey ell night long
And die behind the wheel
They got e name for the winners in the world
I went e neme when I lose
They cell Alebeme the Crimson Tide
Call me Deecon Blues

My beck to the well
A victim of leughing chence
This is for me
The essence of true romence
Sharing the things we know end love
With those of my kind
Libetlone
Sensetlone
Thet stegger the mind

I crewl like e viper
Through these suburben streete
Meke love to these women
Languid and bittersweet
I'll rise when the eun goes down
Cover every geme in town
A world of my own
I'll meke it my home eweet home

(Refrain)

This is the night
Of the expanding men
I take one leet drag
As I approech the stand
I cried when I wrote this song
Sue me if I pley too long
Thle brother le free
I'll be whet I want to be

PEG

Drums: Rick Marotta
Bess: Chuck Reiney
Electric Piano: Paul Griffin
Clavinet: Don Grolnick
Guiter: Steve Khan
Solo Guitar: Jey Graydon
Percussion: Victor Feldman, Gery Coleman
Lyricon: Tom Scott
Beckup Vocals: Michael McDoneld, Paul Griffin

I've seen your picture
Your name in lights ebove it
This is your big debut
Il's like a dream come true
And when you smile for the camera
I know they're gonne love it

I got your pin shot
I keep it with your letter
Done up in blueprint blue
It sure looks good on you
So won't you smile for the camera
I know I'll love you better

Peg
It will come beck to you
Peg
It will come back to you
Then the shutter falls
You see it all in 3-D
It's your favorite foreign movie

HOME AT LAST

Drums: Bernard Purdie
Bass: Chuck Rainey
Guitar Larry Carlton
Solo Guitar: Walter Becker
Piano and Vibes: Victor Feldman
Synthesizer: Donald Fagen
Backup Vocals: Donald Fagen, Tim Schmit.

I know this super highway
This bright familiar sun
I guess that I'm the lucky one
Who wrote that tired sea song
Set on this peaceful shore
You think you've heerd this one before

Well the danger on the rocks is surely past
Still I remain tied to the mast
Could it be that I have found my home et last
Home at lest

She serves the smooth retsina
She keeps me sefe and warm
It's just the calm before the storm
Call in my reservation
So long hey thanks my friend
I guess I'll try my luck again

I GOT THE NEWS

Drums: Ed Greene
Bess: Chuck Rainey
Piano, Vibes and Percussion: Victor Feldman
Guiter: Oeen Parks
Solo Guiters: Walter Becker, Larry Carlton
Synthesizers: Donald Fegen
Backup Vocels: Micheel McDoneld, Clydie King, Venette Fields, Sherlie Metthews, Rebecca Louis.

You
In your Lerk
You're e merk
You're e screemer
You know
How to hustle
Daddy
Is a rare
Milloneire
I don't care
Yeah you
Got the muscle
I got the news

Yes dear
How did you know
Cen t you see our love will grow

Take it
In your hend
All the sirens
And the band
Get to bendin' my ear
How
Was I to know
About the warm
Soulful secret
You been keepin' for years
I got the news

Broadway Duchess
Darling if you only knew
Half as much as
Everybody thinks you do
What I hear
May be true
I would still be proud
To know you

Spanish kissin'
See it glisten
You came ragin'
Love rampagin'

Slow down
I'lt tell you when
I may never walk again

JOSIE

Drums: Jim Keltner
Bass: Chuck Rainey
Electric Piano: Victor Feldman
Guitars: Larry Carlton, Dean Parks
Solo Guitar Walter Becker
Synthesizers: Donald Fagen
Percussion: Jim Keltner
Backup Vocals: Donald Fagen, Tim Schmit

We're gonna break out the hats and hooters
When Josie comes home
We're gonna rev up the motorscooters
When Josie comes home to stey
We're gonna park in the street
Sleep on the beach and make it
Throw down the jam till the girls say when
Ley down the law and break it
When Josie comes home

When Josie comes home
So good
She's the pride of the neighborhood
She's the raw flame
The live wire
She prays like e Roman
With her eyes on fire

Jo would you love to screpple
She'll never sey no
Shine up the bettle epple
We'll sheke 'em ell down tonight
We're gonne mix in the street
Strike et the stroke of midnight
Dence on the bones till the girls sey when
Pick up whet's left by daylight
When Josie comes home

When Josie comes home
So bed
She's the best friend we ever hed
She's the raw fleme
The live wire
She preys like e Romen
With her eyes on fire

出版登記證：局版臺晉字第0135.號
營業登記證：北市經一公司（65）第60374號
麗鳴行唱片有限公司
公司地址：台北市羅斯福路2段101巷13號2樓
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HS 266
HS 267

Peter, Paul and Mary In Concert





■ SIDE 1

1 The Times They Are A Changin ▶時代は変る 3:20
2 A Soalin ▶ア・ソーリン
3 500 Miles ▶500 マイルもはなれて
4 Blue ▶ブルー
5 Three Ravens ▶三羽の烏

■ SIDE 2

1 One Kind Of Favor ▶ワン・カインド・オブ フェイヴァー
2 Blowin' In The Wind ▶風に吹かれて
3 Car, Car ▶カー・カー
4 Puff(The Magic Dragon ▶パフ
5 Jesus Met The Woman ▶井戸端の女

■ SIDE 3

1 Le Deserteur ▶[illegible]
2 Oh, Rock My Soul ▶[illegible]・マイ・ソウル
3 Paultalk ▶[illegible]

■ SIED 4

1 Single Girl ▶シングル・ガール
2 There Is A Ship ▶セア・イス・ア・シップ
3 It's Raining ▶雨の降る日
4 If I Had My Way ▶イフ・アイ・ハッド・マイ・ウェイ 3:13
5 If I Had A Hammer ▶ハンマーを持ったら

Haishan

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出版物許可証：内版合音字第〇一二九號
工商登記證：北府建二字第一五二四號
廣業登記證：北市廣字第四〇三五號
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THE ORIGINAL SOUND TRACK RECORDING

LM 2082

WEST SIDE STORY

西城故事

















WEST SIDE STORY

TONIGHT

Tonight tonight won't be just any night
Tonight there will be no morning star
Tonight tonight i'll see my love tonight
And for us stars will stop where they are
Today the minutes seem like hours
The hours go so slowly
And still the sky is light
Old moon grow bright and make this endless day
Endless night , tonight (REPEAT LAST VERSE)

營業登記證：北市建商號(56)字第59418號
出版登記證：內版臺業字第〇一三七號

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THE OFFICIAL
BUMP BALL RECORD
MONO/PC-3112
STEREO/SPC-3112

THE OFFICIAL BUMP BALL RECORD

Once upon a time in the way out kingdom of contemporary America a ball was invented. No ordinary ball this one. A big, soft, spongy ball with crazy bumps all over it. The cats at Milton Bradley threw the Bump Ball© into the teen scene — and a whole new bag was born. Kids had all enjoyed the games and stunts, at parties, school hops, indoors and outdoors They had all performed the no hands tricks, without letting the Bump Ball fall to the floor. A whole new breed of kids latched onto this crazy new dance fad, creating a twisting, laughing, falling group that quickly became the "BUMP BALL BOPPERS" as the mass media dubbed them. They deserted in droves from the flower children to join this new transcedental experience. It was the answer to America's searching youth. It was Anti-Establishment — and a gas at the same time. It keeps you and your partner close. Groovy. Into this magic land there stepped a sorcerer with dancing feet.

This devilish don of the discotheques was the legendary — "Killer" Joe Piro — who too fell under the spell of the Bump Ball©. Into the Battle of the Bump Ball© he whirled, and soon he was touring the New World with his very own way with a ball. In the big, sprawling cities, and the rustic hamlets of America the craze was on. The Bump Ball© was seen all over this great land, perched on shoulders, balancing on chests, rolling on hips. Television plugged into the new craze, and many millions first saw their first Bump Ball© starring with big name luminaries on the late night shows coast to coast.

Pickwick/33 is part of today's changing musical scene, and social changes. It believes in the fun — and the tempo of the Bump Ball©. It's time the boys got closer to the girls, and this newest dance craze makes it more fun than any historical fox-trot. Join the fun people. Get on the Bump Ball©.



SIDE 1	
BUMP BALL (Dunbar Music Inc.)	2:20
IN A LITTLE WHILE	2:56
TELL ME NOW	2:05
NIGHT WITHOUT END	2:45
WON'T YOU COME OUT TONIGHT	2:45

SIDE 2	
BABY YOU CAN DO NO WRONG	1:55
I DON'T NEED YOU	2:15
WHAT SHALL I DO	2:37
DON'T TELL ME YOU DON'T KNOW	2:38

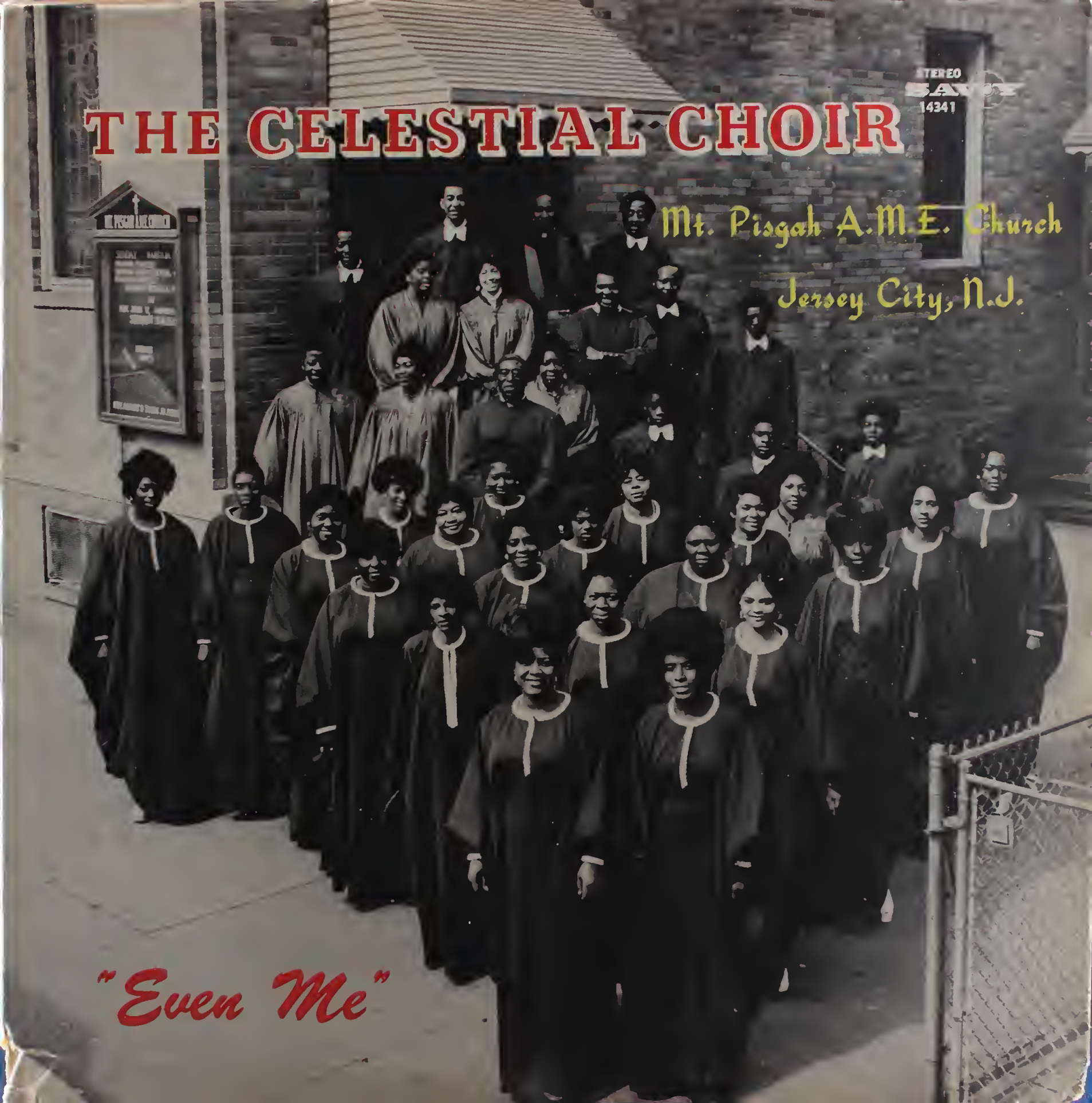
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STEREO
SAVOY
14341
THE CELESTIAL CHOIR
Mt. Pisgah A.M.E. Church
Jersey City, N.J.
"Even Me"

THE CELESTIAL CHOIR

"Even Me"

THE CHOIR

The Celestial Choir has traveled from Hartford, Connecticut to Washington, D. C. performing in various auditoriums. They have appeared in the world famous Apollo Theater in "Gospel U.S.A.," and in both Union College and Livingston College. One of their recent highlight performances was in Flipper Temple, Atlanta, Georgia in honor of the late Rev. Martin Luther King's birthday.

MR. SLATER JENNINGS

Mr. Slater Jennings has served as president and promoter of the choir since 1963. He has served as program chairman to all of the Church Annual and Major affairs. He is presently an officer of the Senior Steward Board of Mt. Pisgah A.M.E. Church and Commissioner of Transportation. Mr. Jennings has had the pleasure of meeting and working with many outstanding people in the Gospel Field, such as the late George Hudson, Rev. Lawrence Roberts and the Angelic Choir of Nutley, N. J., the Banks Brothers, Clinton Utterbach and the Utterbach Ensemble, Madame Margaret Simpson and many other famous names.

MR. ALBERT BURKES

Mr. Burkes has rendered many organ and piano recitals throughout the metropolitan area, Washington, D.C. and Atlanta, Georgia. He served several years as Organist-Director of St. John Methodist Church of Newark, N. J.

At the age of nine years his music training began under the teaching of the late Mrs. Clara Hussuel, a foremost and highly recognized German piano teacher of Newark, N. J. and began taking organ lessons, studio pipe organ with the late Mrs. Mary Mason of Newark, N. J. Mr. Burkes studied voice at the age of fifteen with Mr. Bruce Campbell of Hillside, N. J. He is a graduate of Arts High School of Fine and Industrial Arts of Newark, N. J. and Julliard School of Music, New York, N. Y. He took private coaching under Dr. Alex Chiappinelli of Newark, N. J.

Mr. Burkes is the Organist-Director of a special group of professional musicians from various parts of New Jersey, "Burkes and Company." He has served as Minister of Music at Mt. Pisgah A.M.E. Church for 12 years.

Mr. Burkes is presently employed as Sales-Promoter for Musical Instruments for the music Center of L. Bamberger, Newark and is director and accompanist of the Bamberger's employees Glee Club. He is the Minister of Music of Mt. Pisgah A.M.E. Church. He has served in this capacity since 1962.

Side A

A MAN CALLED JESUS
Soloist: Larry Bryant
Savoy Music (BMI) — Albert Burkes

I NEED THEE
Soloists: Jacquelyn Bradley/Larry Bryant
Public Domain

I'M SO GRATEFUL
Soloist: Josephine Penny Hawkins
Martin Studio of Gospel Music (BMI) — Gloria Griffin

SAVED BY HIS MATCHLESS LOVE
Soloist: Shirley Harris
Savoy Music (BMI) — Albert Burkes

LET IT BE DEAR LORD
Soloist: Christine Cooper
(Tribute to the Late Roberta Martin)
Hill & Range (BMI) — V. Edwards - R. Martin - P. Hall

Side B

EVEN ME
Soloist: Jacquelyn Bradley
Public Domain

POOR MAN LAZARUS
Schumann Music, Div. Bourne, Inc. (ASCAP) — J. Hairston (Arr.)

FATHER ALMIGHTY
Soloist: Saundra Kee
Savoy Music (BMI) — Albert Burkes

HIS EYE IS ON THE SPARROW
Soloist: Marion Tyson
Public Domain

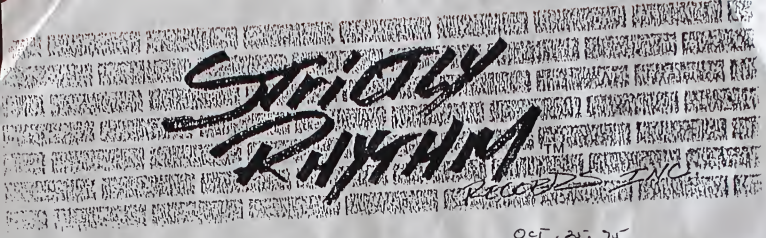
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OCT. 25. 95

SR 12391

ARTIST: R.B.M.
WRITER: R. MUNIZ
PUBLISHING: STRICTLY RHYTHM PUBLISHING (ASCAP)
BOY MUNIZ MUSIC (ASCAP)

PRINT: SIDE A
TITLE: YO SHORTY (THE REMIXES)

CLUB MIX	6:15
RADIO MIX	3:21

PRINT: SIDE B
TITLE: YO SHORTY (THE REMIXES)

DA BOMBERO MIX	5:53
THE FIREMAN'S DUB	4:05

PRODUCED AND MIXED BY GEORGE MOREL
RECONSTRUCTED BY RALPHIE "BOY" MUNIZ
VOCALS BY ROBERT "BARRIO" ESCOBAR
BACKGROUND VOCALS BY R.B.M. AND BARRIO "BOB"
SCRATCHES BY THE ORIGINAL PR DJ DEMO
ENGINEERED BY ANTHONY SAUNDERS AT MOREL'S MUSIC LAB
EDITED BY RALPHIE "BOY" MUNIZ
KEYBOARDS BY GEORGE MOREL AND CARLTON CARTER
BIG UP'S TO: GOD, OUR FAMILIES, GLENN FRISCIA OF HOT 97, DJ ERNIE, DJ HUMPTY AND TONY B AT POWER 106 CA, WILD WOODY OF Q 105 CA, NORTY COTTO, FRANKIE FINGERS, DJ STROBE, G.N.G. MUSIC SHOP, MAD WAYNE, THE 104TH ST CHO-CHO CREW, AND ALL THE WEPA CLUBS ALL OVER THE U.S.

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ATLANTIC
STARR
ONE LOVER AT A TIME

ONE LOVER AT A TIME

Lead vocal by Barbara Weathers

VERSE
Can't believe this mess I'm in
Don't know if I'm comin' or going
Got my heart spread too thin
Lately the strain has been showin'
I need a new direction
Don't wanna share my affection

1ST CHORUS
One lover, one lover at a time, that's enough for me
One lover, one lover at a time, ya all I need
One lover, one lover, one lover Ohh...

VERSE
My phone is ringing off the wall
Get confused which lover is calling
I can't take this anymore
I saw you and I started falling
You are my new direction
Gonna give you all my affection

2ND CHORUS
One lover, one lover at a time
Not two, not three, not four
One lover, one lover at a time, I don't need any more
One lover, one lover, one lover Ohh...
One lover, just one lover, one lover Ohh...

BRIDGE
From now on safety in numbers won't do
If you'll be there for me I'll be there for you
One lover, one lover, one lover Ohh...

1ST CHORUS (REPEAT)

2ND CHORUS (REPEAT)

Written by Richard Feldman and Jimmy Scott
© 1986 Orca Songs BMI/Sweet Karol Music ASCAP &
Trinifold Music Ltd BMI

PRODUCED AND ARRANGED BY DAVID LEWIS AND
WAYNE LEWIS ASSOCIATE PRODUCER. JONATHAN LEWIS
A JODAWAY PRODUCTION

From the Atlantic Starr album ALL IN THE NAME OF LOVE on
Warner Bros. Records,
Available on LP, Cassette and Compact Disc (1/4/2-25560).

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Atlantic Starr

Touch a Four leaf Clover

Atlantic Starr

Touch a Four Leaf Clover

AM-2580

from the new album "YOURS FOREVER"

SP-4948



b/w their '82 smash single "Circles"

from the album BRILLIANCE SP-4883

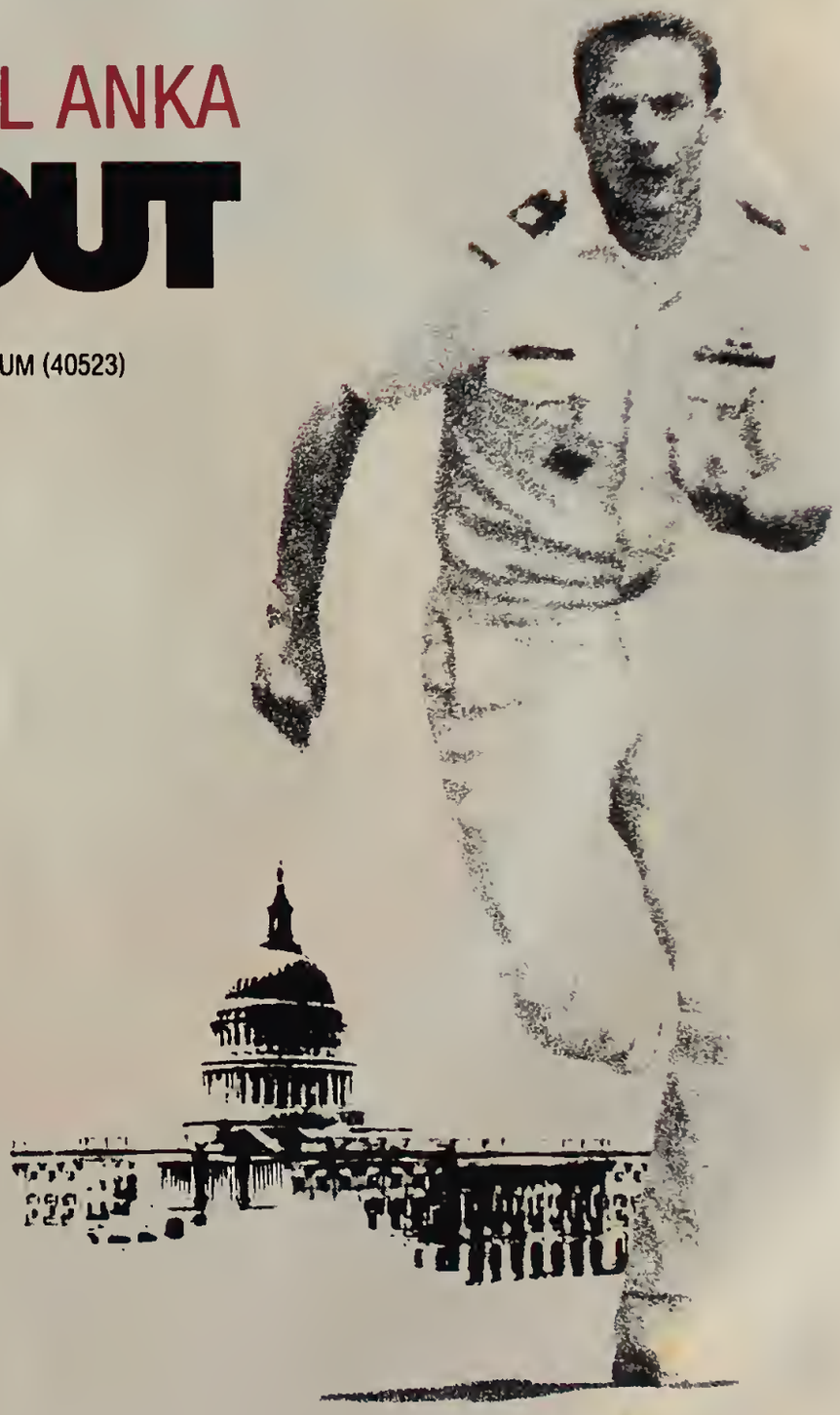
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JULIA MIGENES AND PAUL ANKA

NO WAY OUT

FROM THE ORION MOTION PICTURE "NO WAY OUT"
SONG TAKEN FROM JULIA MIGENES' FORTHCOMING COLUMBIA ALBUM (40523)



JULIA MIGENES AND PAUL ANKA

NO WAY OUT

FROM THE ORION MOTION PICTURE "NO WAY OUT"
SONG TAKEN FROM JULIA MIGENES' FORTHCOMING COLUMBIA ALBUM (40523)

WRITTEN BY PAUL ANKA AND MICHAEL MCDONALD
PRODUCED BY DENNY DIANTE

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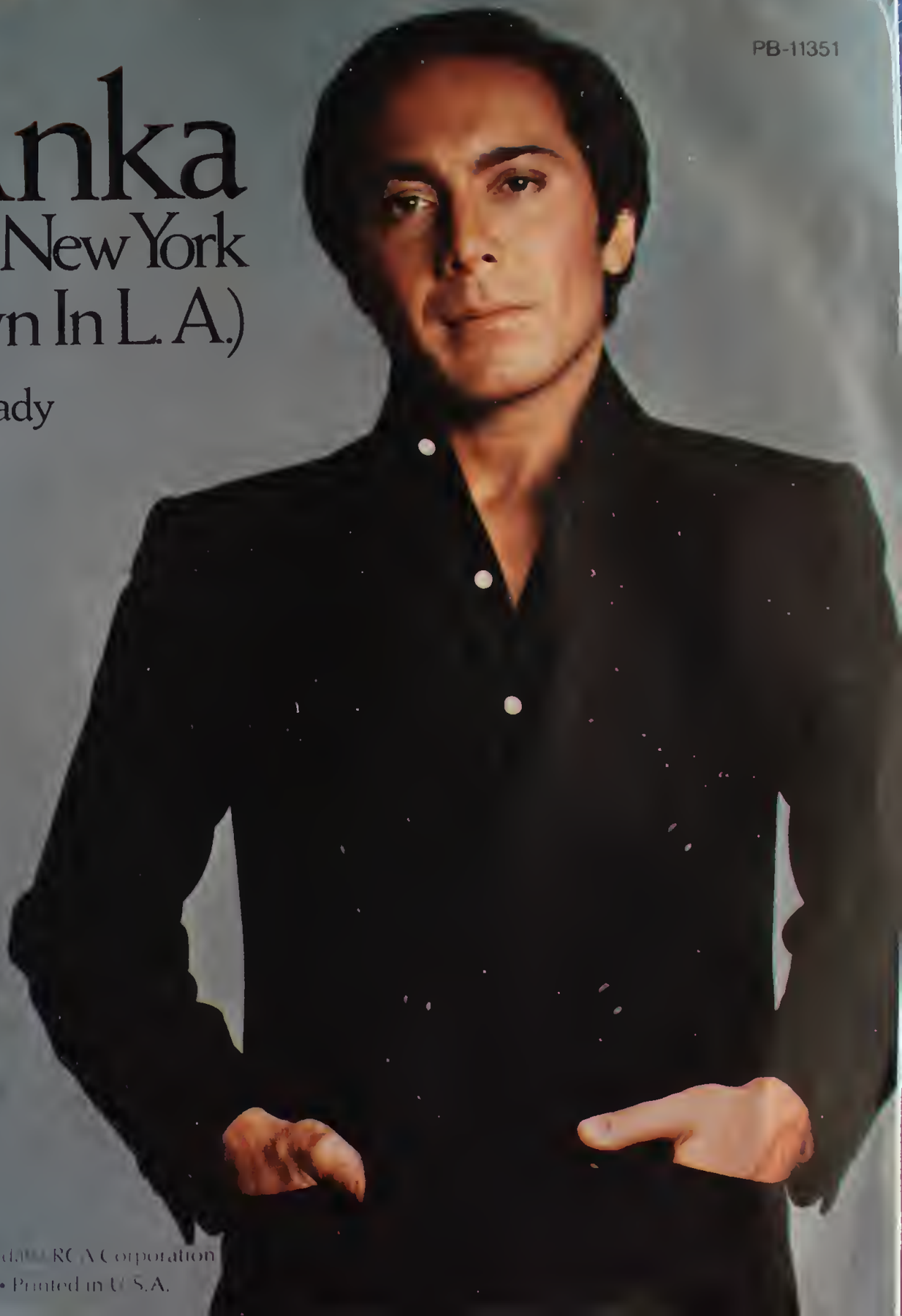
PB-11351

Paul Anka

Brought Up In New York (Brought Down In L. A.)

B/W

Love Me Lady



RCA

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Paul Anka

Brought Up In New York (Brought Down In L. A.)

B/W

Love Me Lady



RCA

PB-11351

HOWARD McGHEE PLAYS



extended play 45 r.p.m.

album no. 514

ALADDIN RECORDS

Bobby Knight

EP-514

HOWARD McGHEE plays

The Musicians

Howard McGhee — trumpet
Teddy Edwards — tenor sax
J. D. King — tenor sax
Ray Porter — drums
R. Kesterson — bass
Vernon Biddle — piano

The Numbers

STARDUST
LIFESTREAM
MOP MOP
INTERSECTION

Supervision — Norman Granz

Other Aladdin EP Albums Available

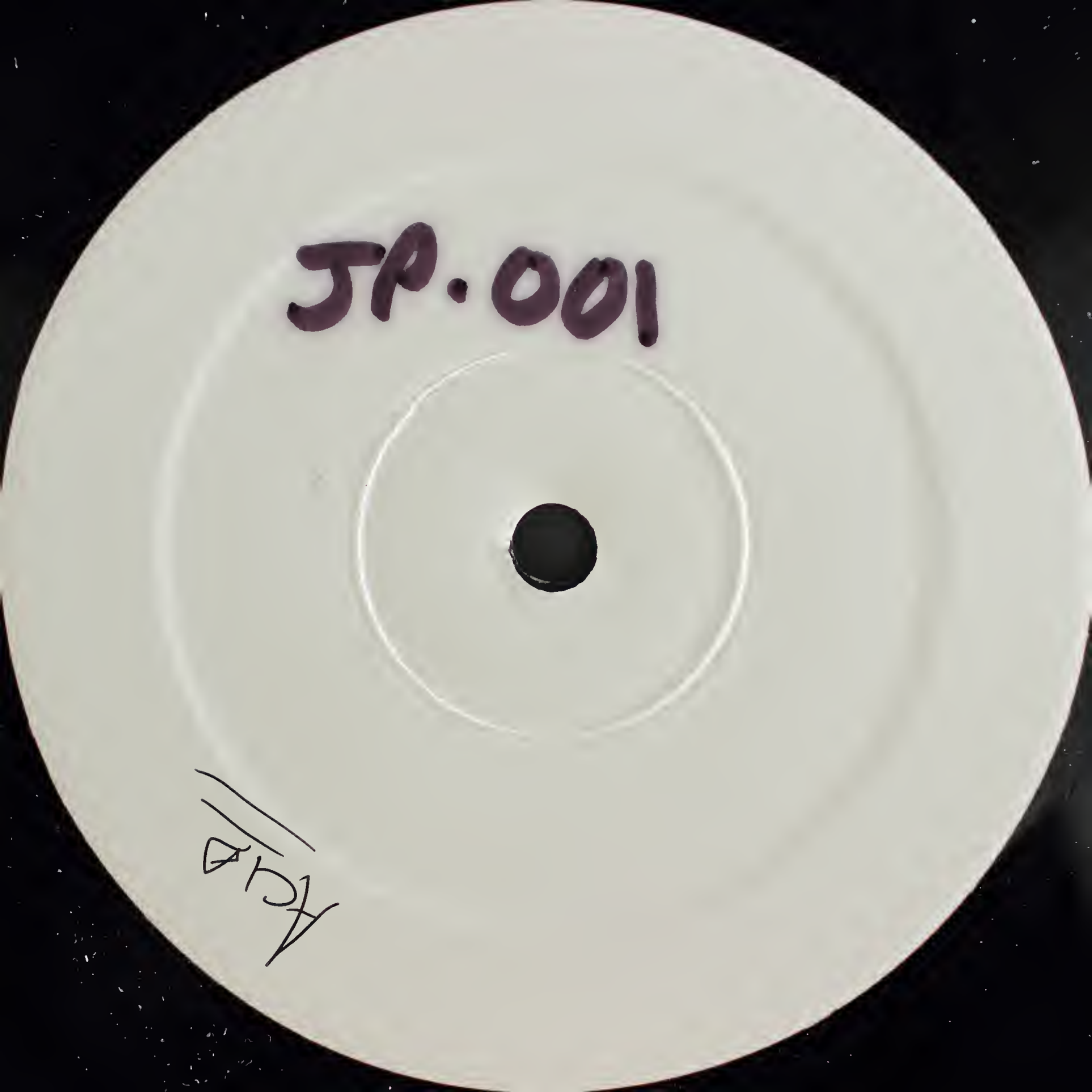
ILLINOIS JACQUET and his tenor sax	Aladdin EP-501
LESTER YOUNG and his tenor sax	Aladdin EP-502
LESTER YOUNG and his tenor sax	Aladdin EP-503
ILLINOIS JACQUET and his tenor sax	Aladdin EP-504
LYNN HOPE and his tenor sax	Aladdin EP-505
LESTER YOUNG TRIO	Aladdin EP-506
LESTER YOUNG TRIO	Aladdin EP-507
BILLIE HOLIDAY	Aladdin EP-508
MAXWELL DAVIS and his tenor sax	Aladdin EP-509
MAXWELL DAVIS and his tenor sax	Aladdin EP-510
ILLINOIS JACQUET and his tenor sax	Aladdin EP-511
LYNN HOPE and his tenor sax	Aladdin EP-512
LESTER YOUNG and his tenor sax	Aladdin EP-513
HARRY EDISON	Aladdin EP-515
COLEMAN HAWKINS	Aladdin EP-516


CLASSROOM
MATERIALS
CO.
Side 1
33 1/3 RPM.
CM 1029
CREATIVE DANCE Vol. III (Improvisations)
1. Introduction
2. Running Music
3. Explanation
4. Sophisticated Music
5. Explanation
6. Old Man's Music
7. Explanation
8. Playground Music
9. Explanation
10. Wanderer


CLASSROOM
MATERIALS
CO.
Side 2
33 1/3 RPM
CM 1029
CREATIVE DANCE Vol. III (Improvisations)
1. Crescendo
2. Comparisons
3. Serious Music
4. Light Music
5. Dramatic Movements
6. Contrasts
7. Changing Contrasts
8. Music for Contrasts

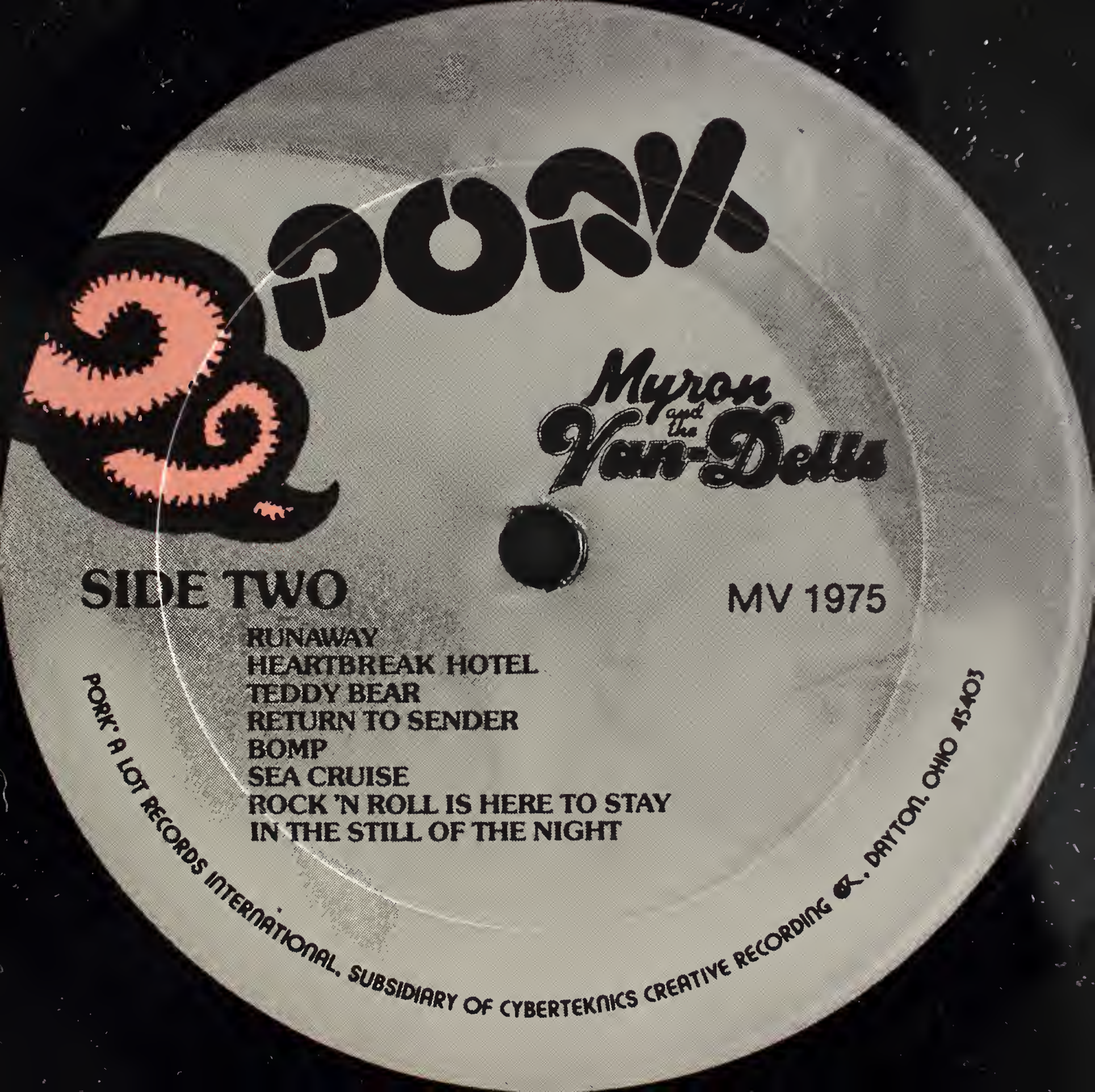

TEST
PRESSING


TEST
PRESSING
To
Bob -
Michael Peters


JP.001




PORK
Myron and the Van-Dells
SIDE ONE
MV 1975
REMEMBER THEN
ROCK AROUND THE CLOCK
GET A JOB
EARTH ANGEL
ROCK'N ROBIN
MR. BASSMAN
WILD ONE
ZOOM!
PORK' A LOT RECORDS INTERNATIONAL, SUBSIDIARY OF CYBERTEKNICS CREATIVE RECORDING ©, DAYTON, OHIO 45403


PORK
Myron and the Van-Dells
SIDE TWO
MV 1975
RUNAWAY
HEARTBREAK HOTEL
TEDDY BEAR
RETURN TO SENDER
BOMP
SEA CRUISE
ROCK 'N ROLL IS HERE TO STAY
IN THE STILL OF THE NIGHT
PORK' A LOT RECORDS INTERNATIONAL, SUBSIDIARY OF CYBERTEKNICS CREATIVE RECORDING ©, DAYTON, OHIO 45403

LA CUMARA

SIDE 1
OA-4744 A

33⅓ RPM

By

GERLARDO

HOLLYWOOD, ITALIAN STYLE

SIDE 2
OA-4744 B

33⅓ RPM

By

GERLARDO


SOUND MAKERS
TEST PRESSING
MASTER NO.
RELEASE NO.
A
TITLE
ARTIST


SOUND MAKERS
TEST PRESSING
MASTER NO.
RELEASE NO.
B
TITLE
ARTIST

112296

Release Number

FB

Account Manager

BE SURE THAT
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A
SIDE

REFERENCE DUB

DISC MAKERS

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112296

Release Number

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Account Manager

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SIDE

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SPACEBREAKS VOL 1
COMPOSED BY SYFAZ 1
Side A
1. EXPLOSHUNZ 3:56
2. BREAK 2 4:00
3. BREAK 3 3:49


59057 05611
SPACEBREAKS VOL. 1
COMPOSED BY SYFAZ 1
Side B
Stereo 33 3 RPM
3673673
1. BREAK 4 3:44
2. BREAK 5 3:20
3. DRAMATIC FANATIC 4:12
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For ordering info contact:
www.skratchtools.com
or (702)523-2696

JAMAICA RECORDS ☼ 166 Forest Hills Avenue, Jamaica, Queens, NY 11375

JAMAICA

TRACEY LEE

PRE RELEASE

DL 10 B
Side Two
33⅓ rpm

"I LIKE IT LIKE THAT"
"NO DOUBT"
"INSTRUMENTAL"

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JAMAICA RECORDS ☼ 166 Forest Hills Avenue, Jamaica, Queens, NY 11375
JAMAICA
PRETTY BOY & FOXY BROWN
"THE FIRM ALL STARS"
PRE RELEASE
DL 10 A
Side One
33⅓ rpm
TRACEY LEE
"SHOWTIME"
"INSTRUMENTAL"
©&℗1998 Jamaica Records
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BB# 982
PROMO ONLY
Track 2
ARTIST / BAB IU
SONG/BOOGIE HIGH
THE EAST
H W YA . IVIN

BB# 982

PROMO ONLY

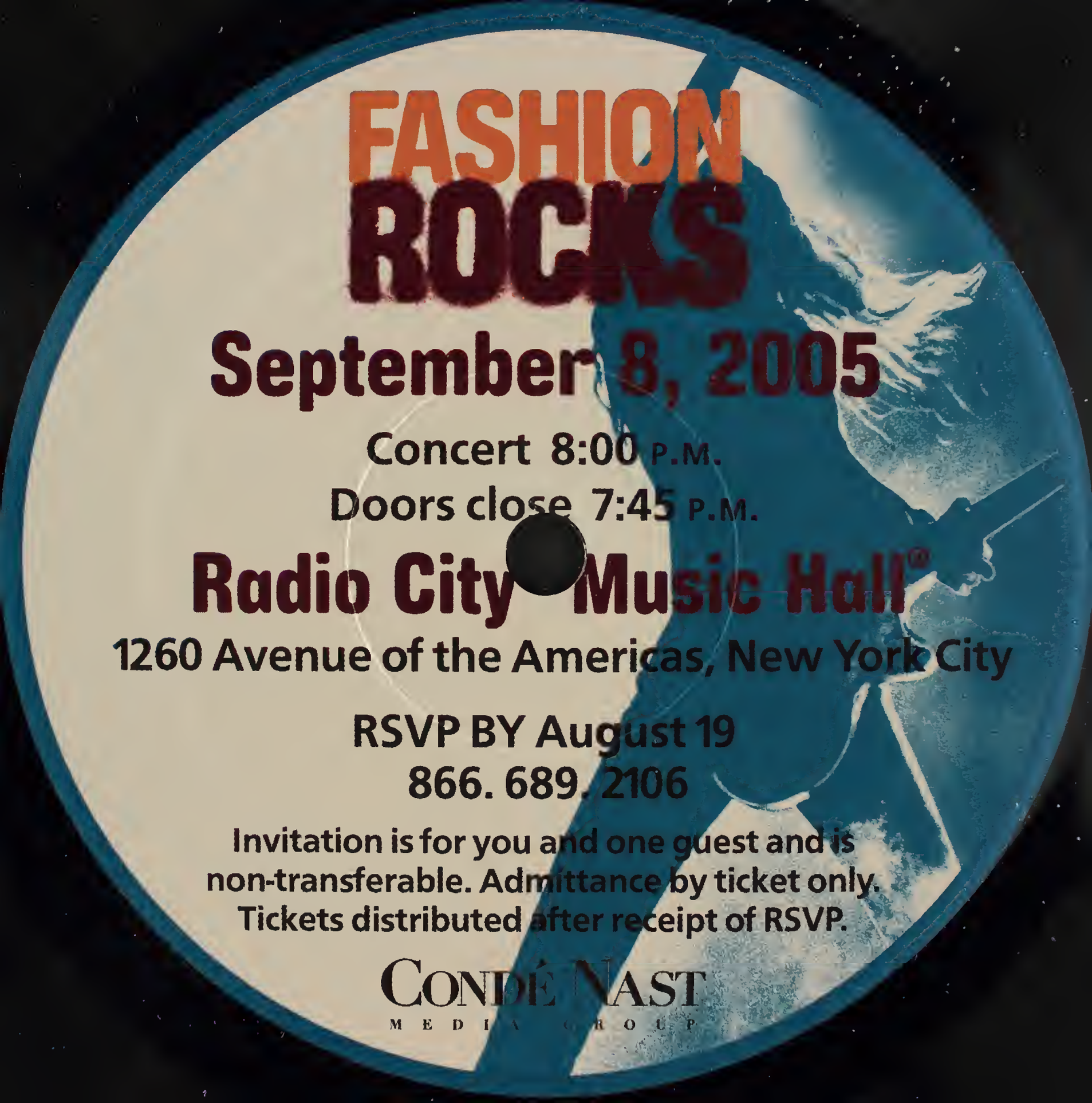
ARTIST / BABALU

SONG/BOOGIE HIGH

THE EAST

HOW YA LIVIN




FASHION
ROCKS
September 8, 2005
Concert 8:00 P.M.
Doors close 7:45 P.M.
Radio City Music Hall®
1260 Avenue of the Americas, New York City
RSVP BY August 19
866. 689. 2106
Invitation is for you and one guest and is
non-transferable. Admittance by ticket only.
Tickets distributed after receipt of RSVP.
CONDÉ NAST
MEDIA GROUP

Advance Promotional

℗ 1979

COLUMBIA RECORDS
PITMAN, NEW JERSEY


RECORDS · URANUS · RECORDS
SIDE A
Recorded at Platinum
Factory Studio, N.Y.
Mixed at Soundscape,
Atlanta, GA
by L. Turner, B. Wells,
A. Arnold
Mastered by
Randy Kling
UR 1009
(Vocal & Inst.)
33 1/3
Joyeux Music ASCAP
Arr. by B. Wells
A. Arnold, A. Stone
Time: (V-3:05, I-3:13)
Mixed by J. Evans,
B. Wells
I'M SO PROUD
(C. Mayfield)
TRIBUTE TO CURTIS MAYFIELD
(C. Mayfield)
TRIPLE THREAT
Produced by B. Wells, D. Armstrong, A. Arnold
for Guantanamera Ent.
URANUS DISC MUSIC FOR ALL EARS ON AIRWAVES FROM THE UNIVERSE.
A PRODUCT OF GUANTANAMERA ENT., N.Y., N.Y.


RECORDS · URANUS · RECORDS
SIDE B
Recorded at Platinum
Factory Studio, N.Y.
Mixed at Soundscape,
Atlanta, GA
by L. Turner, B. Wells,
A. Arnold
Mastered by
Randy Kling
UR 1008
(Vocal & Inst.)
33 1/3
Joyeux Music ASCAP
Arr. by B. Wells
A. Arnold, A. Stone
Time: (V-3:52, I-5:07)
Mixed by J. Evans,
B. Wells
GONNA GET YOUR LOVE
(B. Wells)
TRIPLE THREAT
Produced by B. Wells, D. Armstrong, A. Arnold
for Guantanamera Ent.
URANUS DISC MUSIC FOR ALL EARS ON AIRWAVES FROM THE UNIVERSE.
A PRODUCT OF GUANTANAMERA ENT., N.Y., N.Y.


WWW.HADESMUSIC.COM

Hades Music
Puritain

1. House Thing
2. Unity

Tracks produced by Puritain for
Hades Music NYC (718) 441-3082
Executive Producer
Michael Hades

www.hadesmusic.com


Hades Music
Puritain
3. Twisted
4. Africa
Tracks produced by Puritain for
Hades Music NYC (718) 441-3082
Executive Producer
Michael Hades
www.hadesmusic.com

J & L

ANTONIO

©℗ 1992 J & L MUSIC
IRVIN LEE MUSIC BMI
Temp 5000

SIDE A
33 1/3 RPM
STEREO
Promotional Copy

TEMPTATION

1. R&B
2. Club
3. House

Produced By: Sleepy Head Productions
Executive Producer: W.R.
Remix: R&B and House mix by Geoffrey C.

J & L

ANTONIO

©℗ 1992 J & L MUSIC
IRVIN LEE MUSIC BMI
Temp 5000

SIDE B
33 1/3 RPM
STEREO
Promotional Copy

TEMPTATION

1. Dub
2. R&B (instr)
3. House (instr)

Produced By: Sleepy Head Productions
Executive Producer: W.R.

TEST PRESSING

Record No. _____

Morris Chapman

Date _____

Master No. _____

"The Might & the Majesty"

Precision Record Pressing, Inc.

Nashville, Tenn. 37210

TEST PRESSING

Record No. _____

Date _____

Master No. _____

Precision Record Pressing, Inc.

Nashville, Tenn. 37210



NATO

1 SIDE

STEREO
33.3 RPM
LSJLP

(Ghetto Heaven)
Ghetto Life
1. Dirty
2. Clean

© ℗ 1997 Herbal Experience Production • Produced by Diallo • Mixed by Devine • Written by G. Coleman/W. Hicks • Executive Producer: Larry Johnson for L.A. Management Production Inc.


7 65481 19201 8
NATO
2 SIDE
STEREO
33.3 RPM
LSJLP
(Ghetto Heaven)
Ghetto Life
1. Inst. — Foul Life
2. Dirty
© ℗ 1997 Herbal Experience Production • Produced by Diallo • Mixed by Devine • Written by G. Coleman/W Hicks • Executive Producer: Larry Johnson for L.A. Management Production Inc.

Music Doctors

TEST PRESSING

HL 1010 A

SIDE ONE

ID + _____

ARTIST _Gino Latino

SELECTION _____

Wizard of

02

Remix

TO EXPEDITE YOUR ORDER CHECK OUT
YOUR TEST AND CALL APPROVAL TO

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Ross Hull

Music Doctors

TEST PRESSING

SIDE TWO



ID + - - - - - - - - - - - - - - - - -

ARTIST - - - - - - - - - - - - - - - -

SELECTION - - - - - - - - - - - - - - -

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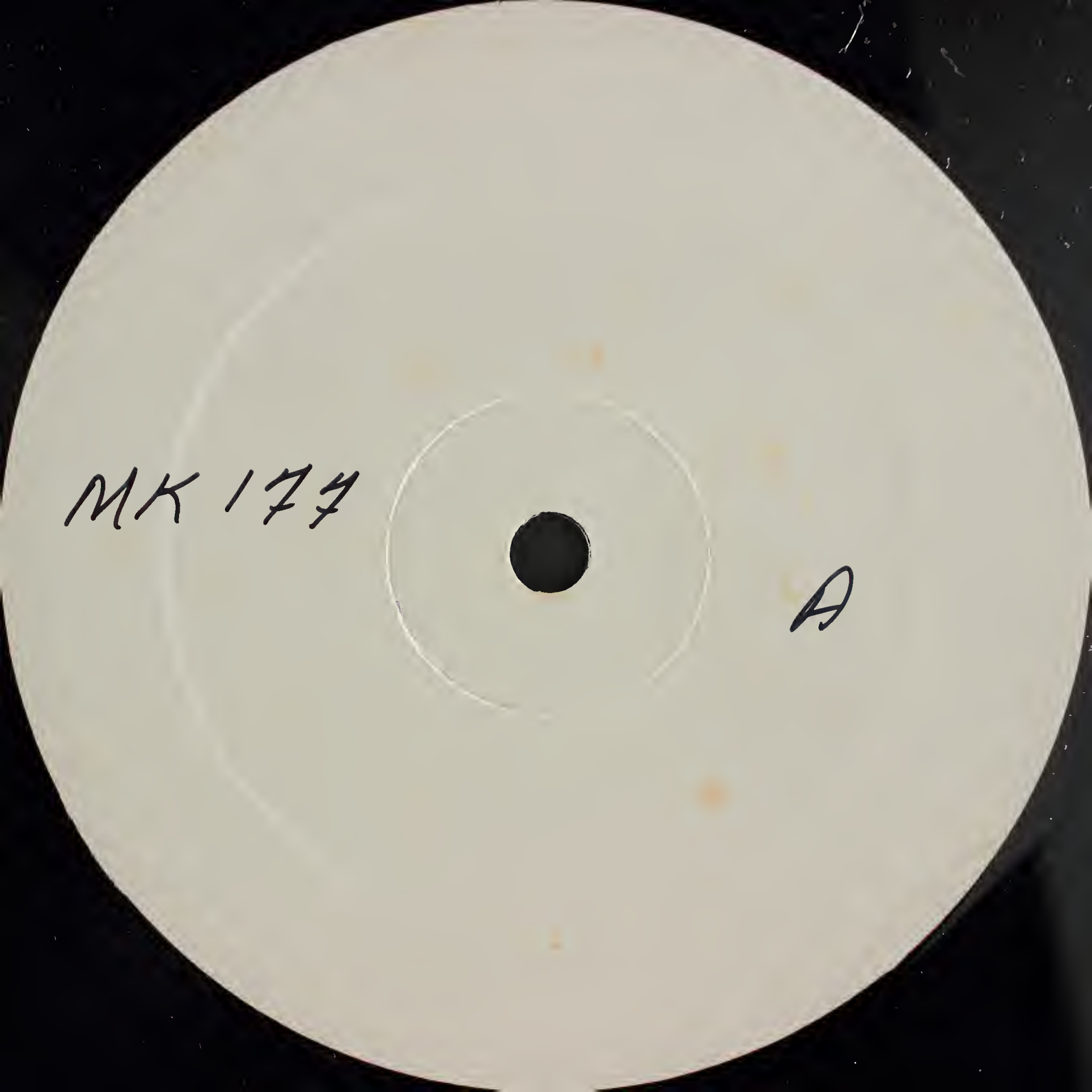
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YOUR TEST AND CALL APPROVAL TO

MUSIC DOCTORS

(212) 382-1234


MK 177
A


MK 177
B

BALTIMORE BREAKBEATS

Presents

ROD LEE



CBR-CK/024

THIS SIDE
1. WANNA F--K (REMIX
2. DING DONG
3. NUTTY TRACK

THAT SIDE
1. CLAP 2002
2. ROLLIN (ACAPELLA)
3. BUSS DUB

MANUFACTURED & DISTRIBUTED BY BALTIMORE BREAKBEATS, 201 W. SARATOGA STREET, BALT. MD 21201, 410-837-1000, ASK FOR BERNIE.

CLUB BEATZ

RECORDINGS



BALTIMORE BREAK BEATS RECORDS 2002
201 W. SARATOGA ST. BALTIMORE MD 21201
PHONE 410.837.1000 FAX 410.837.1001
ASK FOR BERNIE R.



RECORDS

FRANK SKI CLUB TRAX

SIDE A

NR-18852-1

1. THE CALLIN (WHITE BOY MIX)
2. HOT FOR YOU - PT 1
3. THE SPORTSBAR
4. 'EM YEAH!
5. DJ's 808 TRACK
6. DOO-DOO'S ORGAN
7. TONY'S TRACK



DECO

RECORDS

FRANK SKI CLUB TRAX

SIDE B

NR-18852-2

1. SHAKE & BAKE
2. THE MIKE'S TECH
3. KRAFTY'S ACCAPELLA
4. THE BEAT BOX TRACK
5. THE NEW YORK CLASSIC
6. TONY'S LOOP
7. THE MARC HENRY
8. THE BUBBY LOVE


CALIFORNIA
GOLD
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Mutt & Jeff Recording Corp.
Los Angeles, Calif.
Made in U.S.A.
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Federal Law. Violators subject to prosecution.
SIDE I
STEREO 33⅓ RPM
MJ 5020 (MAS 787)
CROSSROADS
(Freddie Robinson)
Alvert Music (BMI)
FROM THE LP ENTITLED:
VERNON GARRETT CROSSROADS
VERNON GARRETT
LIVE!!!
Conducted & Produced by:
JOEY JEFFERSON
© ℗ 1982


CALIFORNIA
GOLD
Manufactured by
Mutt & Jeff Recording Corp.
Los Angeles, Calif.
Made in U.S.A.
"WARNING." Unlawful duplication prohibited by
Federal Law. Violators subject to prosecution
SIDE II
STEREO 33⅓ RPM
MJ 5020 (MAS 788)
LOVE TO SEE YOU SMILE
(David Ervin/Kenny Pierce)
Alvert Music (BMI)
FROM THE LP ENTITLED:
VERNON GARRETT CROSSROADS
VERNON GARRETT
LIVE!!!
Conducted & Produced by
JOEY JEFFERSON
© ℗ 1982



I

AV-12011-A, B

*1. strong affection
*2. Bring it over Bobby
3. Rescue me
4. I don't want
*5. Look Around

II

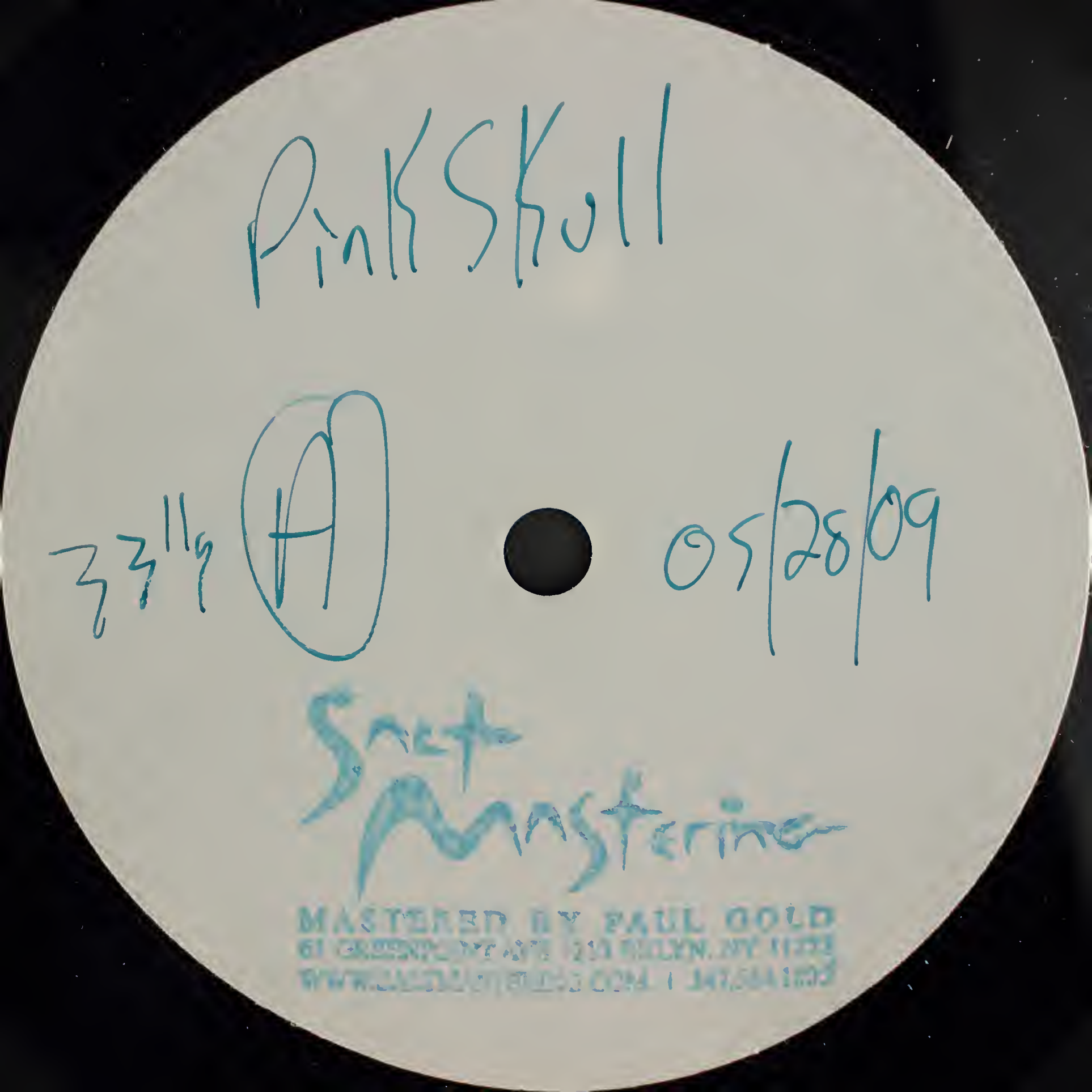
*1. House made of Love

2. Hello Baby

other 3. Imagine Me

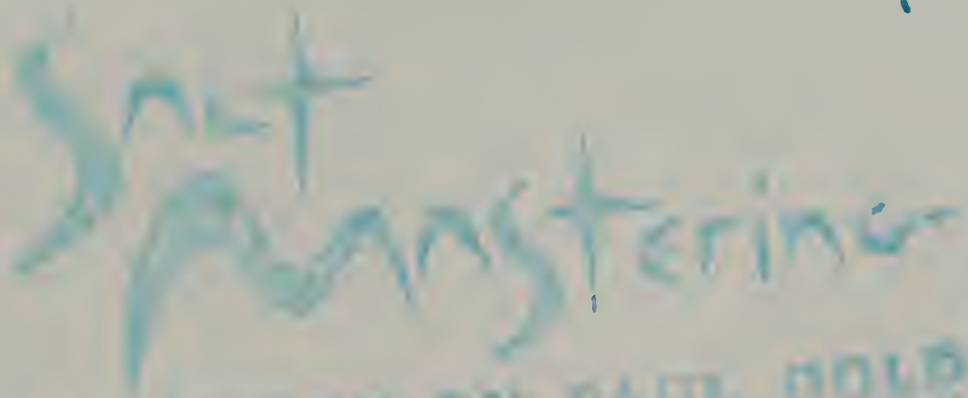
*4. Bring what he wants to

5. Well our child


Pink Skull
33 1/3
05/28/09
Mastermine
MASTERED BY PAUL GOLD

Frank Skull

(B) 33 1/3 05/28/09




UNITED
RECORD PRESSING
TEST PRESSING
A
453 Chestnut St. - Nashville, TN 37203 - www.urpressing.com


UNITED
RECORD PRESSING
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B
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DYNAMIX II-RECORDS-INC

DYNAMIX II™

FEATURING:
"BREEZY BEAT MC"

DX II 1990
BPM: 124.2
33 1/3 R.P.M.

Side I

©℗1990
DYNAMIX II Records Inc.

'JUST GIVE THE D.J. A BREAK'
"1990"

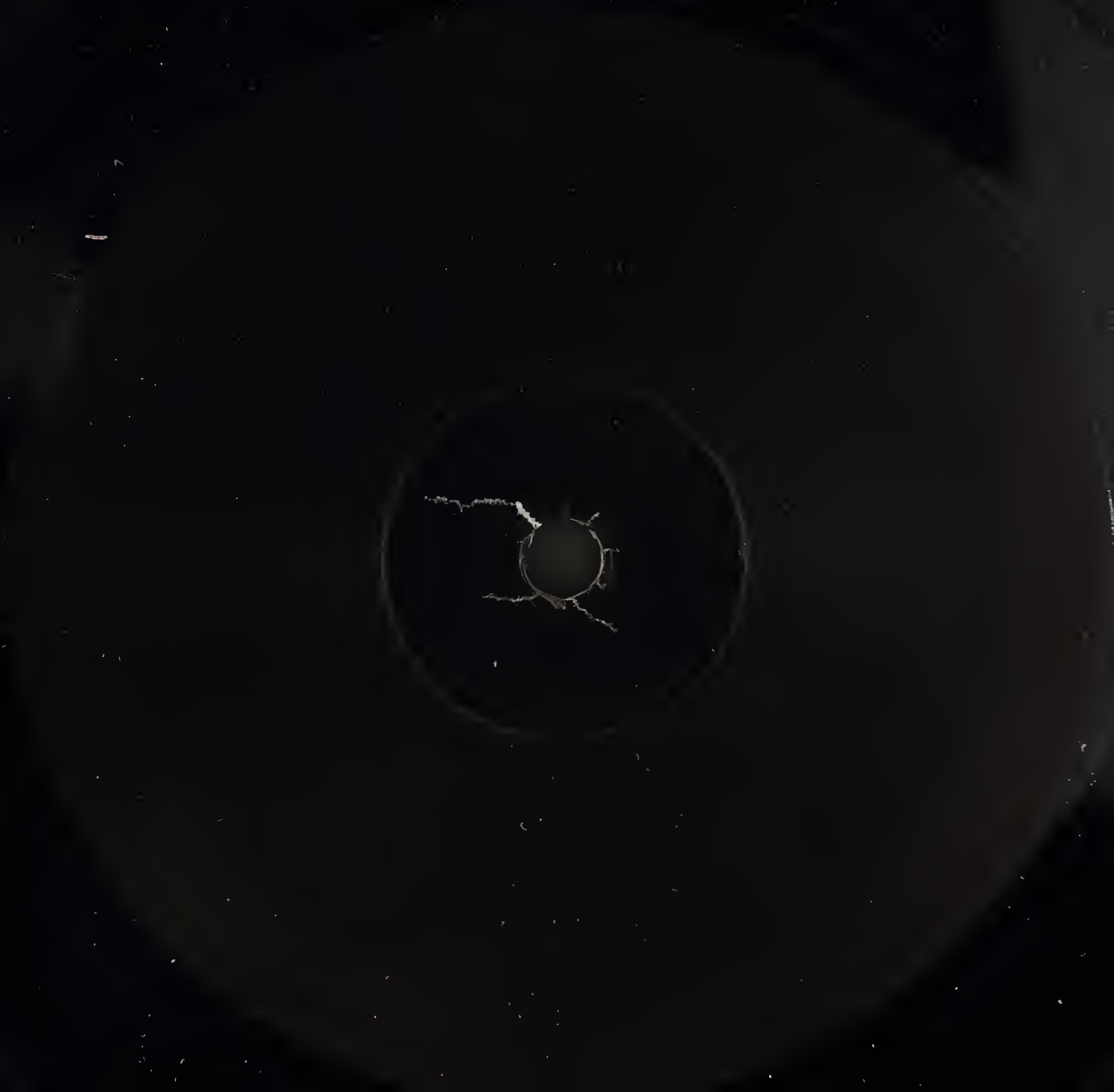
(E. GRIFFIN - N. MORALES)
ADDITIONAL LYRICS — D. NOLLER & L. CABRERA

VOCAL:	3 : 00
SCRATCH:	2 : 40
BONUS BEAT:	1 : 20

Publishing: DYNAMIX Publishing Inc. (ASCAP)
Executive Producers: KATHIE G. NOLLER, FREDRIC M. BERNSTEIN
Produced, Arranged, Programmed: DAVID B. NOLLER / Vocal: BREEZY BEAT "MC"
Scratches: DAVID B. NOLLER / Mixed: SCOTT GOLDMAN, DAVID B. NOLLER
Edits: BLADE RUNNER, ALBIE NIEVES OF "VIP"
Mastered: MICHAEL FULLER of FULLERSOUND

MANUFACTURED & DISTRIBUTED BY DYNAMIX II ™ RECORDS INC., P.O. BOX 13121 N. PALM BEACH FL 33408 / (407) 694-0866


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FEATURING:
"BREEZY BEAT MC"
DX II 1990
BPM: 124.2
33 1/3 R.P.M.
Side II
©℗1990
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'JUST GIVE THE D.J. A BREAK'
"1990"
(E. GRIFFIN - N. MORALES)
ADDITIONAL LYRICS — D. NOLLER & L. CABRERA
SCRATCH: A PELLA 1 : 33
VOCODER: A PELLA 1 : 47
BREEZY: A PELLA 0 : 53
Publishing: DYNAMIX Publishing Inc. (ASCAP)
Executive Producers: KATHIE G. NOLLER, FREDRIC M. BERNSTEIN
Produced, Arranged, Programmed: DAVID B. NOLLER / Vocal: BREEZY BEAT "MC"
Scratches: DAVID B. NOLLER / Mixed: SCOTT GOLDMAN, DAVID B. NOLLER
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Mastered: MICHAEL FULLER of FULLERSOUND
MANUFACTURED & DISTRIBUTED BY DYNAMIX II ™ RECORDS INC., P.O. BOX 13121 N. PALM BEACH FL 33408 / (407) 694 0866





jamsteady
volume 11

Osuntade vs Phil Collins

In The Air Tonight




Osunlade vs Phil Collins
In The Air Tonight - Yoruba Soul Remixes
A1. Yoruba Soul Vox
B1. Yoruba Soul Dub
jamsteady
volume 11






TRILBY
"GOTTA GO HOME"
TRASER ENTHUSIASTS MIX'

MAD 100

SIDE 1

A

MAD 100

SIDE 2

B






Chris Phillips
&
Alexia
#1 "I'm Always
Thinking of You"
MRC 4506

Alexia

"I Can't Survive"

MRC 4506


LIFE
music


Smitty, Davenport & Blakemore
Side B (here) 1. Central
2. Waterworld
Side A (over) 1. Sleepwalking
Life 007
www.lifemusic.net

TEST PRESSING

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SELECTION NO. _____ MATRIX NO. _____

ARTIST Johnny O

DATE PRESSED We Can't Go On This Way

CBS RECORDS INC.
CARROLLTON

Manufactured by CBS Records Inc., 51 West 52 Street, New York, N.Y.


Johnny O.
This Side Cut #1
cut #2 Bubble Mix
TEST PRESSING
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℗ 1990 CBS Records Inc.
SELECTION NO.
MATRIX NO.
ARTIST We Can't Go On This Way
DATE PRESSED
CBS RECORDS INC.
CARROLLTON
Manufactured by CBS Records Inc., 51 West 52 Street, New York, N.Y.

TEST PRESSING

This is a test pressing intended for use in determining the technical quality of the recording only. It is not to be sold or distributed to the public

℗ 1990 CBS Records Inc.

SELECTION NO. _____

MATRIX NO. _____

ARTIST _____

DATE PRESSED _____

CBS RECORDS INC.
CARROLLTON

Manufactured by CBS Records Inc., 51 West 52 Street, New York, N.Y.


ADVANCE PRESSING
DATE
CUSTOMER CONNOISSEURS
MATRIX NO.
TITLE TO BE YOURS
ARTIST FO-DEEP


ADVANCE PRESSING
DATE
CUSTOMER
MATRIX NO.
TITLE
ARTIST


Scott Grooves feat. Parliament/Funkadelic
"MotherShip ReConnection"
A: Slam Counter-Plan Mix.
AA: Slam Heavy Funk Mix.
AA2: Funk D'Void Mix
Soma 71R
Fax: 44.141.572.1478

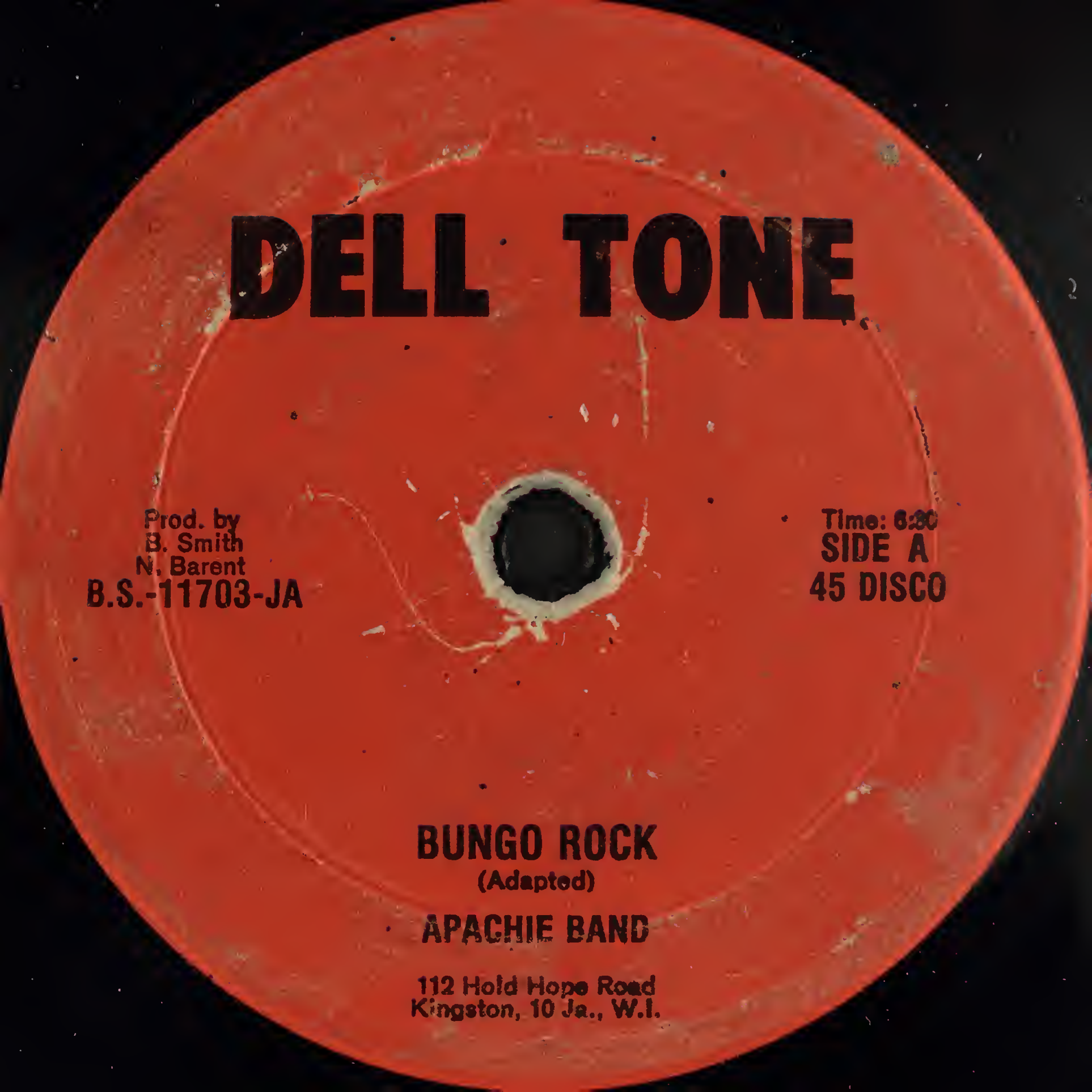



① Makossa Ha
② Walk 4 Da Message
Artist: DJ Relentless
Pressed In U.K. © 2003




Sunshine & Babycakes
GHETTO FABULOUS

sunshineandbabycakes@yahoo.com


DELL TONE
Prod. by
B. Smith
N. Barent
B.S.-11703-JA
Time: 6:30
SIDE A
45 DISCO
BUNGO ROCK
(Adapted)
APACHIE BAND
112 Hold Hope Road
Kingston, 10 Ja., W.I.

DELL TONE

Prod. by
B. Smith
N. Barent
B.S.-21703-JA

Time: 3:45
SIDE B
45 DISCO

APACHIE
(Apachie)

APACHIE BAND

112 Hold Hope Road
Kingston, 10 Ja., W.I.

HUB-SERVALL
RECORD MFG. CORP.

TEST PRESSING

Cust. _____

Mast. # _____ Cat. # _____

Date _____ App'd. _____

COMMENTS

_____

_____

_____

_____

_____

MINIMAL RECORDS
PHILLY
ROCK N ROLL PLAY
NO 7

HUB-SERVALL
RECORD MFG. CORP.

TEST PRESSING

Cust. _____

Mast. # _____ Cat. # _____

Date _____ App'd. _____

COMMENTS

_____

_____

_____

_____

sm·20







RS 507 DJ
SIDE 1
Motown Record Corp.
© 1969

HS-1634
X4RS-4314
STEREO

AUDITION COPY

NOT FOR SALE

"GET READY"

THE RARE EARTH

1. MAGIC KEY (K. Folcik, G. Bridges) 3:50
2. TOBACCO ROAD (John Loudermilk) 7:10
3. FEELING ALRIGHT (Dave Mason) 5:00
4. IN BED (T. Baird, W. Henderson, L. Henderson) 3:00
5. TRAIN TO NOWHERE (C. Youlden, K. Simmonds) 3:20



RS 507 DJ
SIDE 2
· Motown Record Corp.
© 1969

HS-1635-2
X4RS-4315
STEREO

AUDITION COPY

NOT FOR SALE

"GET READY"

THE RARE EARTH

1. GET READY
(William Robinson) 21:30

TEST PRESSING

"This is a test pressing intended for use in determining the technical quality of the recording only. It is not intended for sale or distribution outside of this company."

MATRIX NUMBERS

_____

_____

SELECTION NUMBER

_____

℗ 1976 CBS Inc. _____

DATE PRESSED _____

DATE O.K.'d _____

COLUMBIA RECORDS
PITMAN, NEW JERSEY

TEST PRESSING FROM
SPECIALTY RECORDS CORPORATION



TM

1400 E. LACKAWANNA AVE.
OLYPHANT, PA. 18447

PHONE: (717) 383-3291
TWX 510-671-4580

12" 33 1/3 RPM

DATE _____

ACC'T Atl.

TITLE _____

ARTIST Donna Allen

MTX. NO. STDM 53324-1

REC. NO. DMD-1114





TEST PRESSING

TEST PRESSING FROM
SPECIALTY RECORDS CORPORATION

S

TM

1400 E. LACKAWANNA AVE.
OLYPHANT, PA. 18447

PHONE: (717) 383-3291
TWX 510-671-4580

YOU WEAR IT WELL

12" 33 1/3 RPM

DATE _____

ACC'T W. B.

TITLE (RADIO MIX) 4:00 (HIP HOP DANCE MIX) 4:56
(CLUB MIX) 4:45 (EDIT VERS) 6:02

ARTIST KYZE

MTX. NO. 0-21564-AS R2-DMM

REC. NO. 0-21564

TEST PRESSING FROM
SPECIALTY RECORDS CORPORATION

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TM

1400 E. LACKAWANNA AVE.
OLYPHANT, PA. 18447

PHONE: (717) 383-3291
TWX 510-671-4580

YOU WEAR IT WELL

12" 33 1/3 RPM

DATE _____

ACC'T W. B.

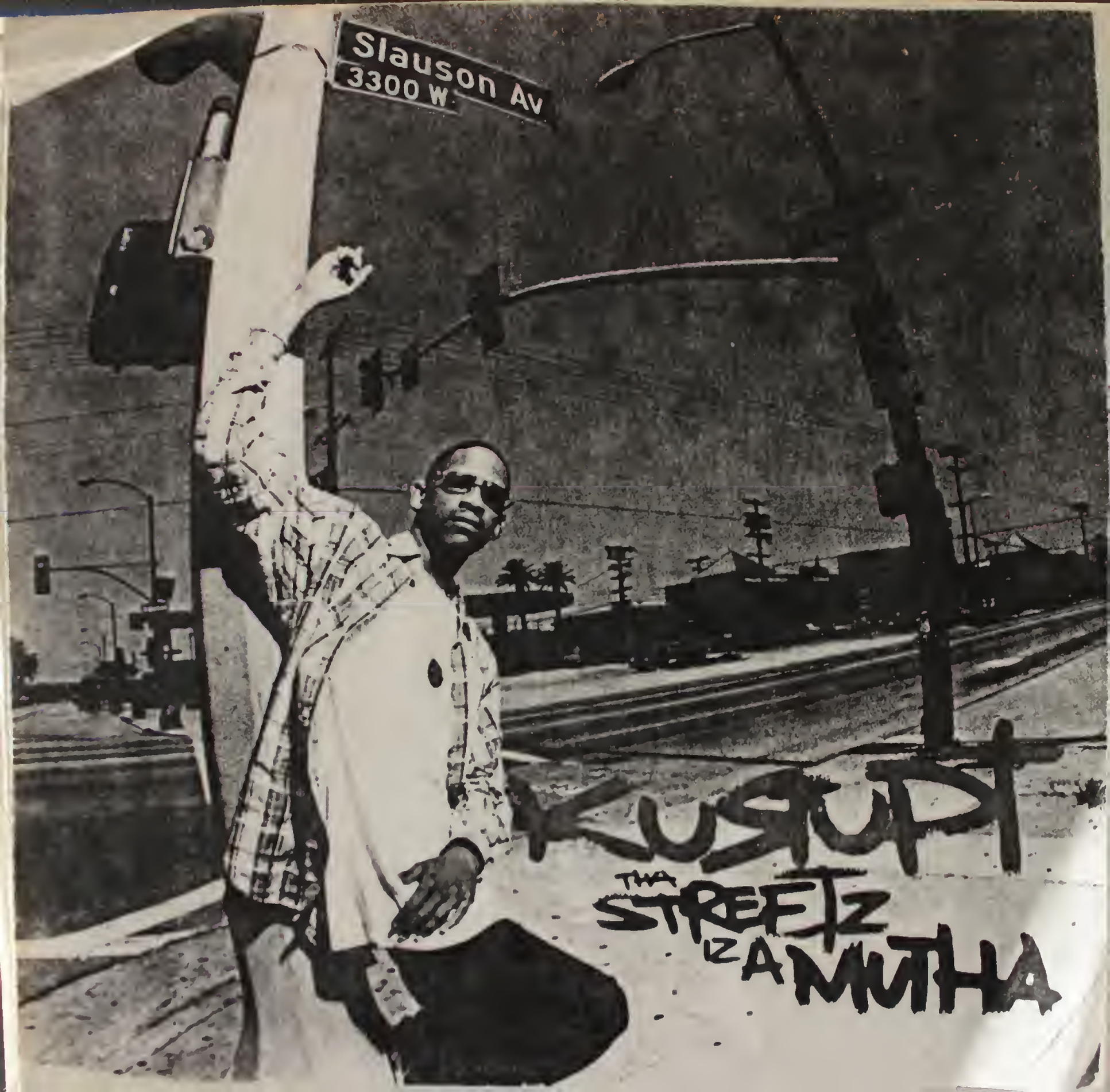
(EXT. RADIO MIX) 4:56 (STRAIGHT INSTR. PASS!) 6:09

TITLE (12" EDIT REMIX!) 5:36

ARTIST KYZE

MTX. NO. 0-21564-SR2-DMM

REC. NO. 0-21564


Slauson Av
3300 W
KURUPT
THA STREETZ IZ A MUTHA



SIDE A_ 1_UP & DOWN 3:05
2_UP & DOWN (radio version) 3:09
SIDE B_ 1_UP & DOWN (instrumental) 3:09
2_UP & DOWN (acapella) 2:49

GRAND PUBA

UP & DOWN

Produced by Lord Jamar for 7G Entertainment
Co-Produced by Grand Puba
Written, arranged and performed by Grand Puba
Executive Producer: Grand Puba

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NOT FOR SALE

KOC-12-8248

KOCH records

IN THE PAINT



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A-3 Shi E

TEST

33 1/3 RPM

STEREO



Direct Metal Mastering & Pressing by Europadisk, Ltd., 75 Varick St., New York, NY 10013 (212) 226-4401

B-2 Shit

T

33

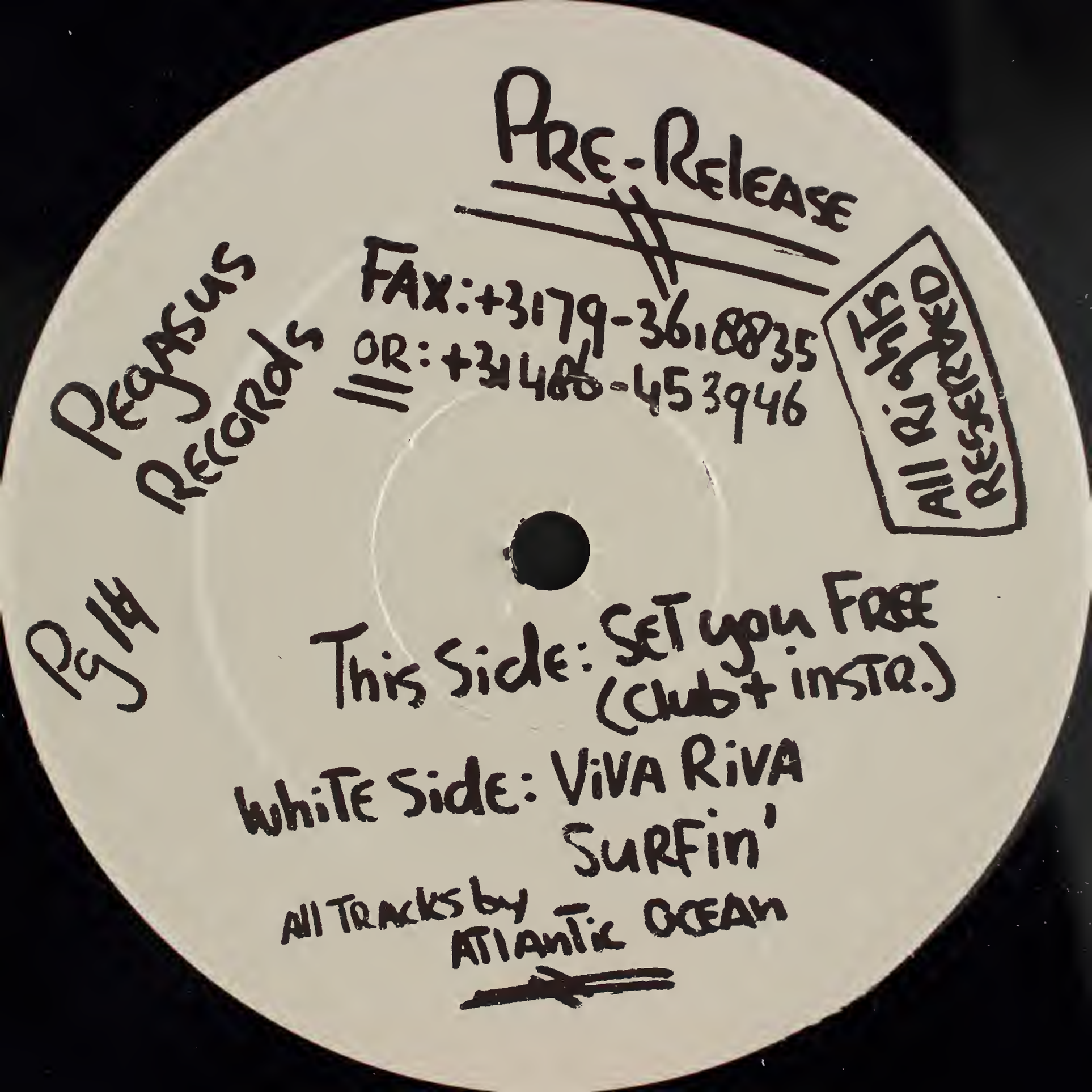
EO



Direct Metal M

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GO-GO ALL STARS
HARD 2 HANDLE


PRE-RELEASE
Pegasus Records
FAX: +3179-3618835
OR: +3148-453946
All rights reserved
PG 14
This Side: SET you FREE (Club + instr.)
White Side: VIVA RIVA SURFIN'
All Tracks by ATLANTIC OCEAN





GRAPHIC PRODUCTIONS, INC.

NEW HAVEN, CONN.

THE ANCIENT MARINER

By Samuel Taylor Coleridge

SSA-1146-A
Side 1

LONG-PLAYING
MICROGROOVE
33⅓ R.P.M.

Narrated By

SUMNER GORMAN

Musical Accompaniment By

NANCY ZENOBIA SHANK

Reg. U.S. Copyright

GRAPHIC PRODUCTIONS, INC.

NEW HAVEN, CONN.

THE ANCIENT MARINER (concluded)

By Samuel Taylor Coleridge

SSA-1146-B
Side 2

LONG-PLAYING
MICROGROOVE
33⅓ R.P.M.

Narrated By

SUMNER GORMAN

Musical Accompaniment By

NANCY ZENOBIA SHANK

Reg. U.S. Copyright


AND I'M
TELLING YOU
(I'M NOT
GOING)



Rainbo records

• 1738 BERKELEY STREET •
SANTA MONICA, CALIFORNIA 90404

TEST PRESSING

CUSTOMER DENI HINES

S-_____ DATE_____

MATRIX #_____ / **SIDE A**

COMMENTS: JOY


Rainbo records
• 1738 BERKELEY STREET •
SANTA MONICA, CALIFORNIA 90404
TEST PRESSING
CUSTOMER DENI HINES
S-
DATE
MATRIX #
SIDE B
COMMENTS:
JOY




Get your Freak on - Missy Elliot
Supa Chumbo Rmx


SIDE A:
KNIGHT TIME
"I'VE BEEN WATCHING YOU"
1. KNIGHT TIME MIX
2. ORIGINAL MIX


B SIDE:
KNIGHT TIME
"I'VE BEEN WATCHING YOU"
1. DEF DUB
2. THROWDOWN BEATS

RTI

RECORD
TECHNOLOGY
INCORPORATED

TEST PRESSING

DATE: MARCH 6 2000

MATRIX NUMBER: ITMR 001 A1/B1




Advance Copy
A: Dave Mardis - "We'll Break Ya"
+
B: DJ Cory - "Gonna Break Ya" Remix
BREAK YA
RECORDS




Ask Millie
(Clarence Reid)
466
SIDE A
33⅓ RPM
STEREO
(TKD-466-A)
Time: 6:26
Produced By:
Clarence Reid &
Freddy Stonewall
Happy Stepchild
Music Pub. Corp.
(BMI)
T. K. Records
SUNDRAY TUCKER
℗ 1981, T.K. Productions, Inc.
Distributed By T.K. Productions, 495 S.E. 10th Ct. Hialeah, Florida 33010


If It Was Me
(C. Reid-F. Stonewall)
466
SIDE B
33⅓ RPM
STEREO
(TKD-466-B)
Time: 3:50
Produced By:
Clarence Reid &
Freddy Stonewall
Happy Stepchild
Music Pub. Corp.
(BMI)
T. K. Records
SUNDRAY TUCKER
℗ 1981, T.K. Productions, Inc.
Distributed By T.K. Productions, 495 S.E. 10th Ct. Hialeah, Florida 33010



RECORD
TECHNOLOGY
INCORPORATED

TEST PRESSING

DATE: APR 15 1994

MATRIX NUMBER: SA 13-3 A/B







The CURE - Love Cats

A: House Cats

Solid Gold MIX

B: Electro Kitty Mix

ww.gyber.com
info@gyber.com
fax:619.334.5739
fon:619.236.8726


The CURE - Love Cats
A: House Cats
Solid Gold MIX
B: Electro Kitty Mix
TEST PRESSING
DATE: JUNE 5 2003
MATRIX NUMBER: GC CR-001 A/B






C.W.C.R.
FUNKADELIC
45 RPM
STEREO
8:16
ONE NATION
UNDER A GROOVE


C.W.C.R.
FUNKADELIC
45 RPM
STEREO
4:33
CHOLLY

TEST PRESSING FROM
SPECIALTY RECORDS CORPORATION

S

TM

1400 E. LACKAWANNA AVE.
OLYPHANT, PA. 18447

PHONE: (717) 383-3291
TWX 510-671-4580

12" 33 1/3 RPM

DATE 9-19-91

ACC'T CHARISMA

TITLE "I'M NOT IN LOVE"

ARTIST BASSCUT

MTX. NO ST-DM-61124/61125-1

REC. NO. DMD 1732

TEST PRESSING FROM
SPECIALTY RECORDS CORPORATION

S

TM

1400 E. LACKAWANNA AVE.
OLYPHANT, PA. 18447

PHONE: (717) 383-3291
TWX 510-671-4580

12" 33 1/3 RPM

DATE 9-19-91

ACC'T CHARISMA

TITLE "I'M NOT IN LOVE"

ARTIST BASSCUT

MTX. NO ST-DM61127/61126-1

REC. NO. DMD 1732


MEN

505

A

505

B

DISC MAKERS

A Division of
AUDIO & VIDEO LABS, Inc.

BE SURE THAT THIS IS YOUR **A** SIDE

Vocal side

REFERENCE DUB

1 Radio
2 Club

JRM-48

Release Number

1-800-468-9353 (except PA)
215-232-4140 (in PA)
CALL WITH APPROVALS
OR QUESTIONS
AS SOON AS
POSSIBLE.

DISC MAKERS

A Division of
AUDIO & VIDEO LABS, Inc.

BE SURE THAT THIS IS YOUR **B** SIDE

REFERENCE DUB

Accapella

JRM-48

Release Number

1-800-468-9353 (except PA)
215-232-4140 (in PA)
CALL WITH APPROVALS
OR QUESTIONS
AS SOON AS
POSSIBLE.

Timmy-T

Music and Lyrics
written by Timmy-T

Produced and
Arranged by
Alex "A-Cee" Cardenas

Side A

The One I Adore (4:06)
(Radio Edit)

The One I Adore (4:35)
(Club Edit)

Visit Timmy-T at www.timmytfanclub.com

33.3 RPM • STEREO
℗ 2000 Timmy-T
TIMMYT

Timmy-T

This is a limited
release of
500 copies

Side B

Time After Time 2000 (4:02)
(Radio Edit)

Time After Time 2000 (5:04)
(Club Edit)

Visit Timmy-T at www.timmytfanclub.com

33.3 RPM • STEREO
℗ 2000 Timmy-T
TIMMYT



Hard AS PHUCK TRAX

Vol. 1

Based Musical Props (ASCAP)


(215) 731-0884


THE ORIGINAL
MAD
MIX




blackbox-everybody *2002 rmx*
W# 163261 MD001





TEST PRESSING

This is a test pressing intended for use in determining the technical quality of the recording only. It is not to be sold or distributed to the public.

℗1990 CBS Records Inc.

SELECTION NO. _____

MATRIX NO. _____

ARTIST Special TREAT

DATE PRESSED 8-17-90

CBS RECORDS INC.
CARROLLTON

Manufactured by CBS Records Inc., 51 West 52 Street, New York, N.Y.

TEST PRESSING

This is a test pressing intended for use in determining the technical quality of the recording only. It is not to be sold or distributed to the public.

℗ 1990 CBS Records Inc.

SELECTION NO. _____

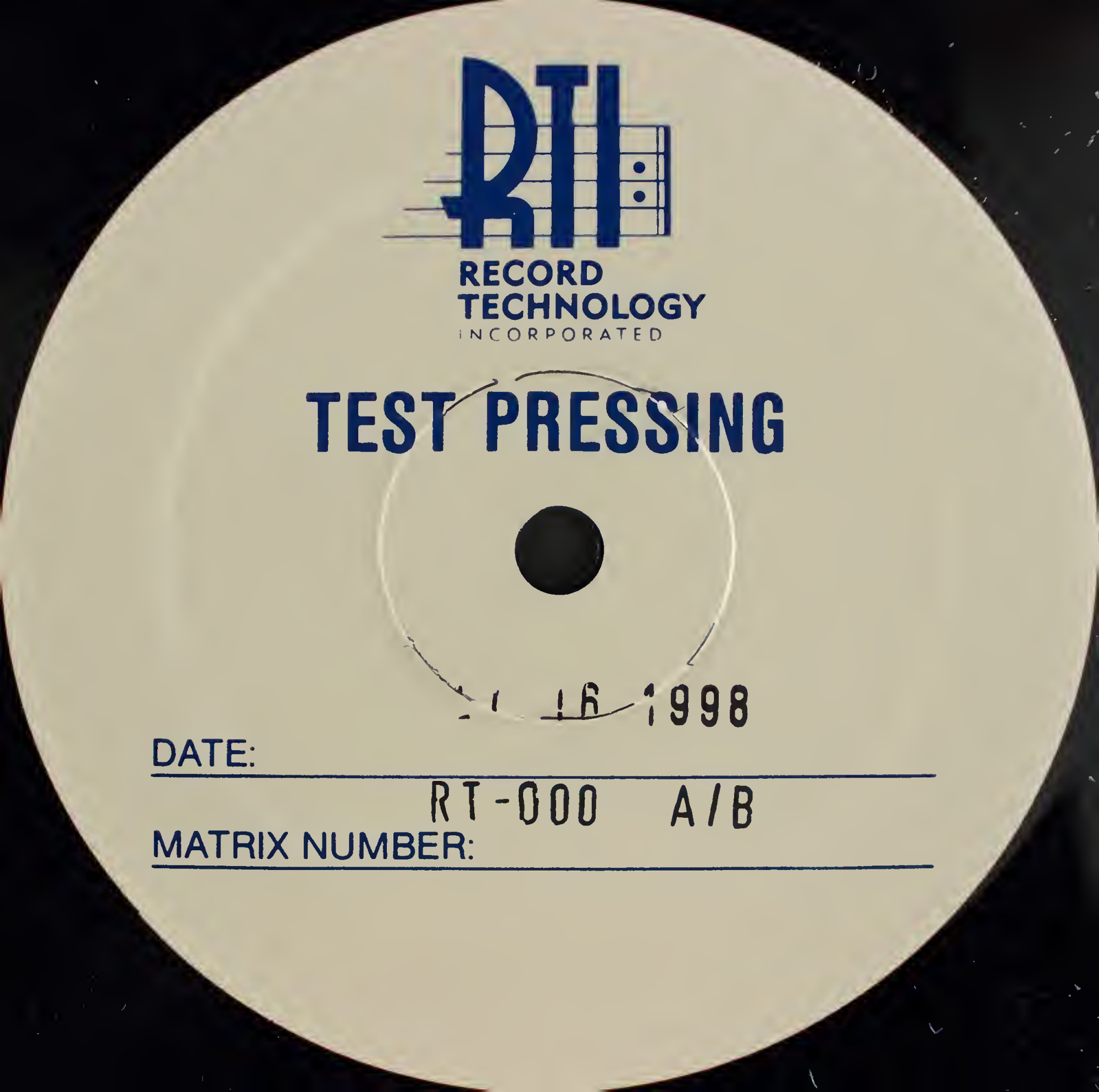
MATRIX NO. _____

ARTIST Special Treat

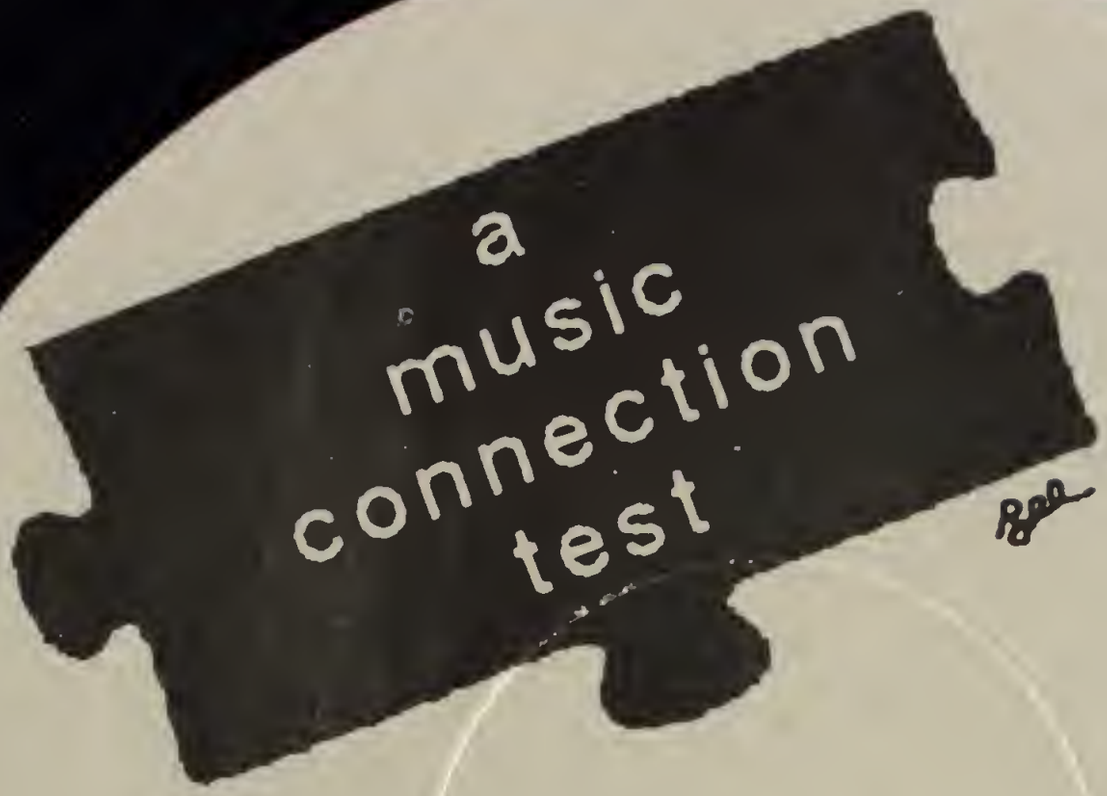
DATE PRESSED 8-17-90

CBS RECORDS INC.
CARROLLTON

Manufactured by CBS Records Inc., 51 West 52 Street, New York, N.Y.


RTI
RECORD
TECHNOLOGY
INCORPORATED
TEST PRESSING
16 1998
DATE:
RT-000 A/B
MATRIX NUMBER:





TEST PRESSING

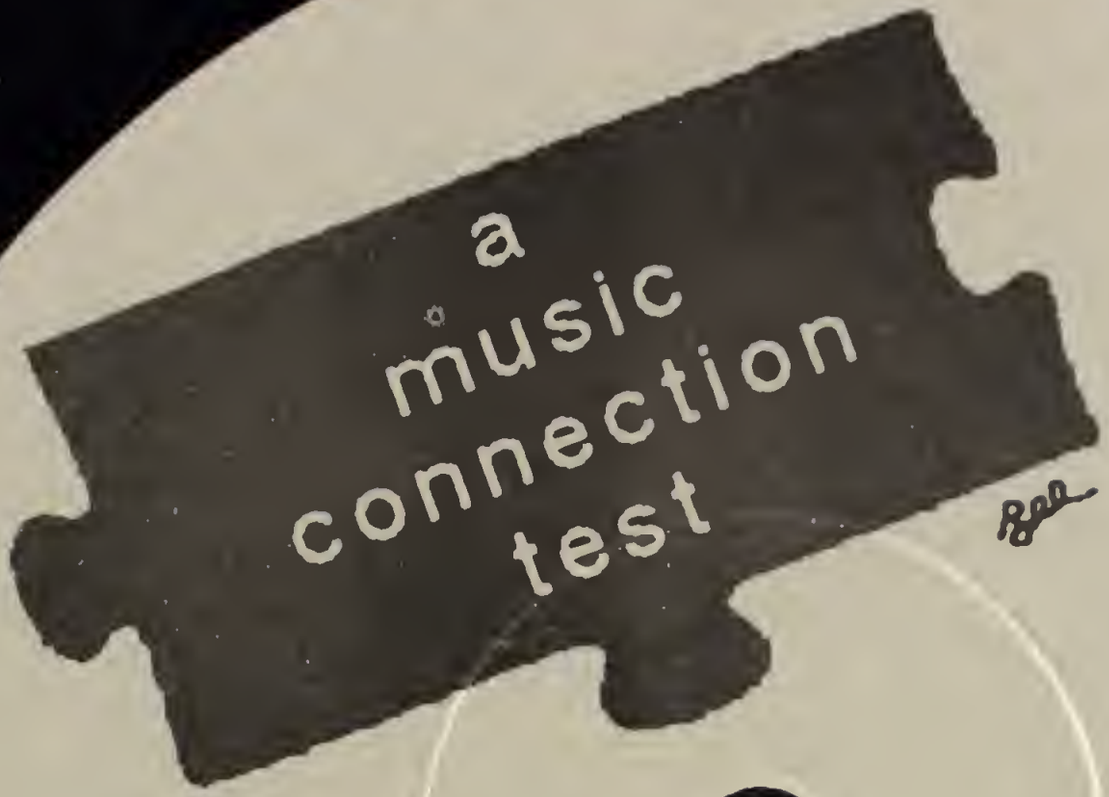
Sel. # CAMP-2

Date 7-13-95

Side 1A-RE

MUSIC CONNECTION, INC.

(212) 529-0557
FAX (212) 529-1281



TEST PRESSING

Sel. # _____

Date _____

Side B

MUSIC CONNECTION, INC.

(212) 529-0557
FAX (212) 529-1281

TEST PRESSING

THE BROOKLYN FUNK ESSENTIALS

MIN 4

SIDE A
45 RPM

WE GOT TO COME TOGETHER

℗ 1988

TEST PRESSING

THE BROOKLYN FUNK ESSENTIALS

MIN 4

SIDE B
45 RPM

WE GOT TO COME TOGETHER

℗ 1988

TEST PRESSING FROM
SPECIALTY RECORDS CORPORATION

S

TM

1400 E. LACKAWANNA AVE.
OLYPHANT, PA. 18447

PHONE: (717) 383-3291
TWX 510-671-4580

12" 33 1/3 RPM

DATE 10-7-92

ACC'T ELEKTRA

TITLE Love Glove

ARTIST Human Touch

MTX. NO. 0-66356-A

REC. NO. _____

TEST PRESSING FROM
SPECIALTY RECORDS CORPORATION

S

TM

1400 E. LACKAWANNA AVE.
OLYPHANT, PA. 18447

PHONE: (717) 383-3291
TWX 510-671-4580

12" 33 1/3 RPM

DATE _____

ACC'T _____

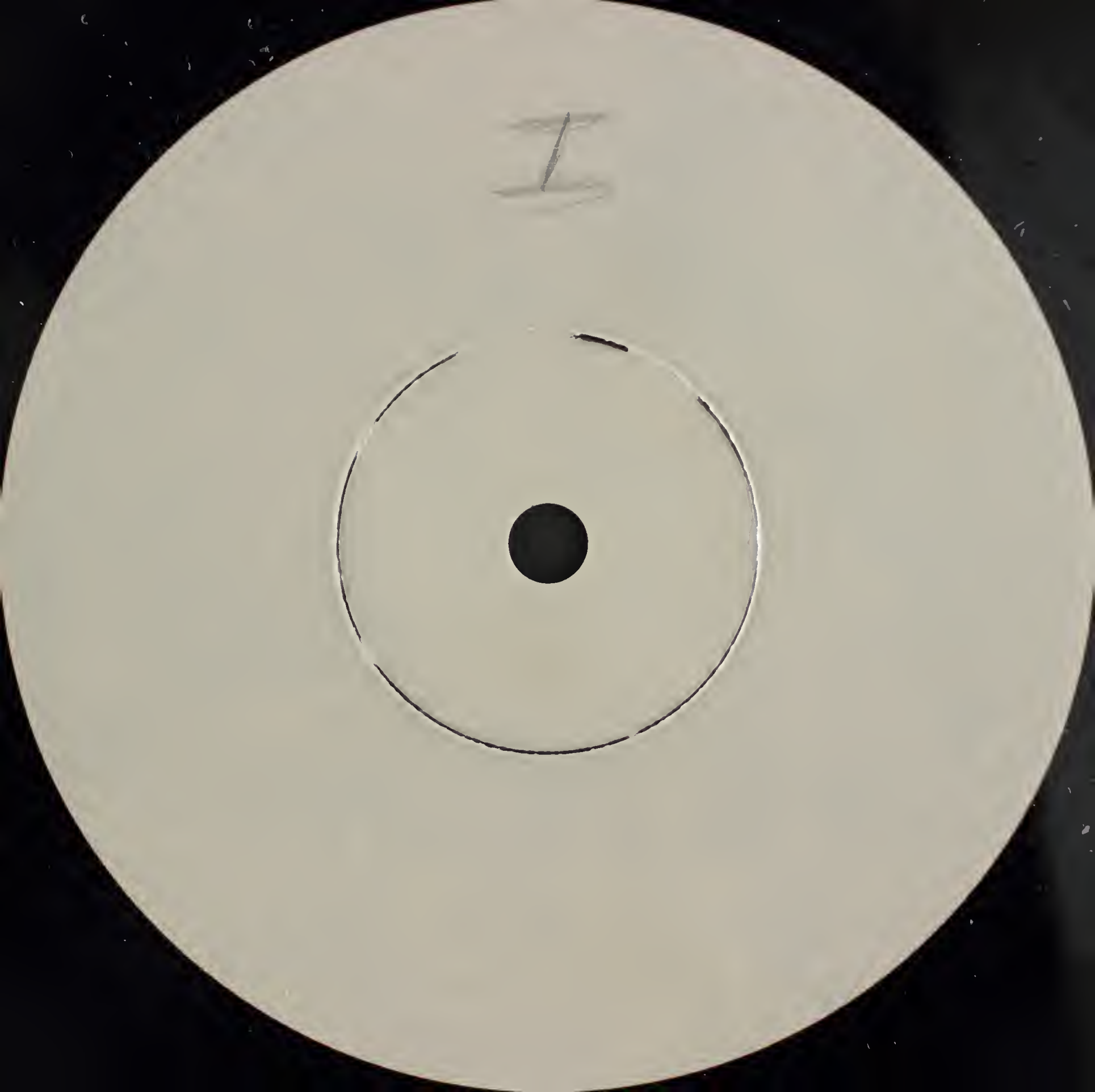
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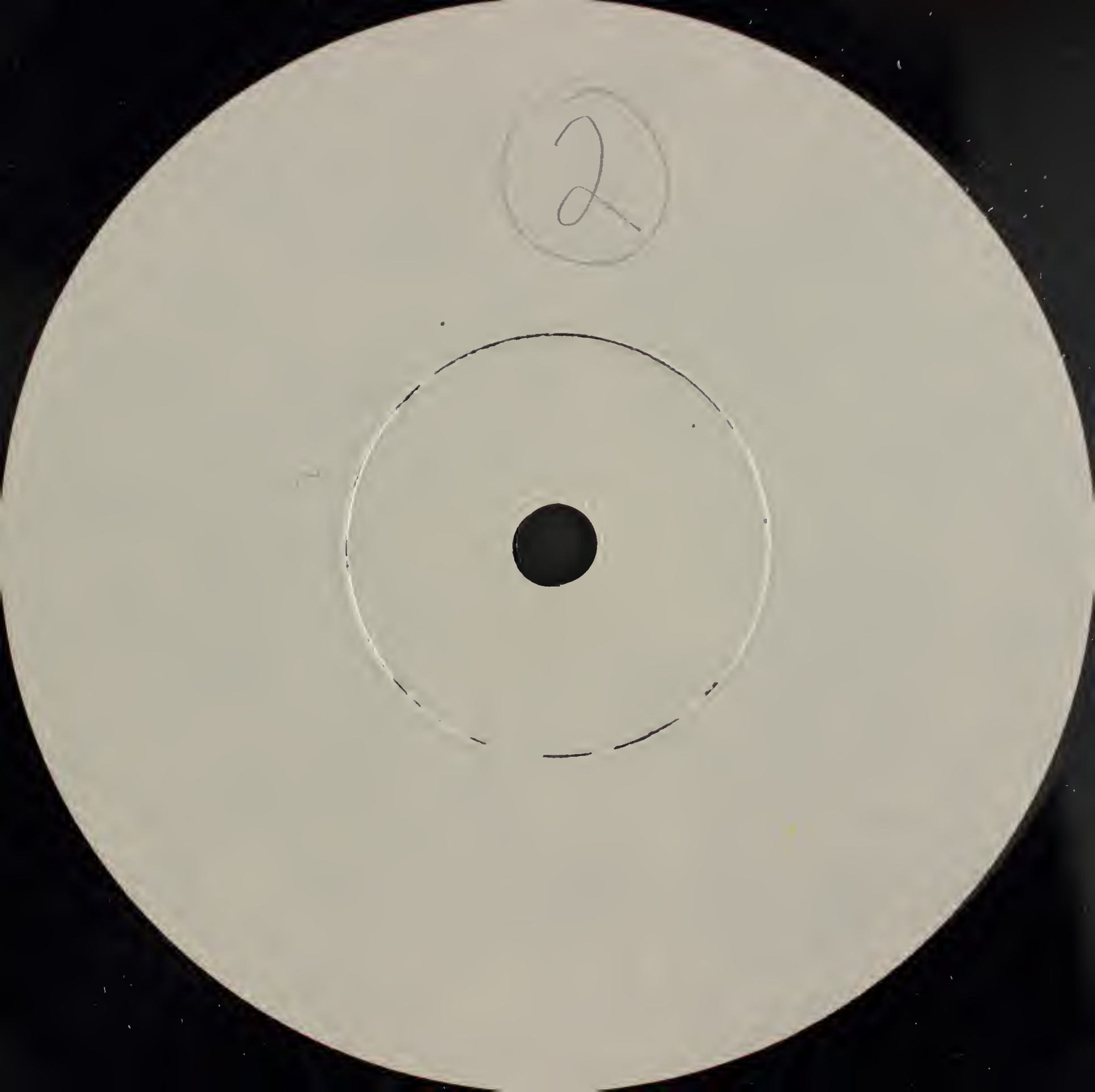
ARTIST _____

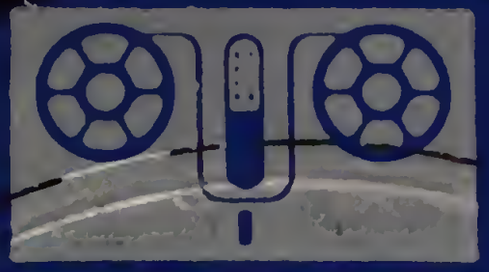
MTX. NO. B

REC. NO. _____






2



RIVERSIDE

LONG PLAYING

MICROGROOVE

SOUNDS of SEBRING 1959

RLP 5014

SIDE 1

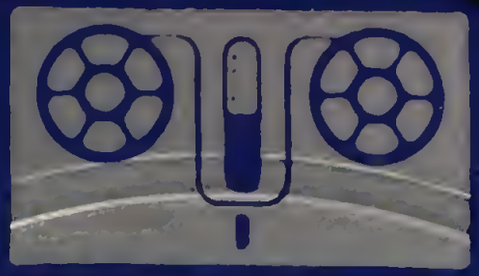
Interviews with —

Baron von Hanstein / Denise McCluggage / John Fitch / Edgar Barth / Joachim Bonnier / Carroll Shelby and Reg Parnell / Olivier Gendebien / Phil Hill / Briggs Cunningham / Stirling Moss / Count von Trips / Dan Gurney / Cliff Allison / Chuck Daigh

(RLP 5014 A)

BILL GRAUER PRODUCTIONS

NEW YORK CITY



RIVERSIDE

SOUNDS of SEBRING 1959

LONG PLAYING

MICROGROOVE

RLP 5014

SIDE 2

The race

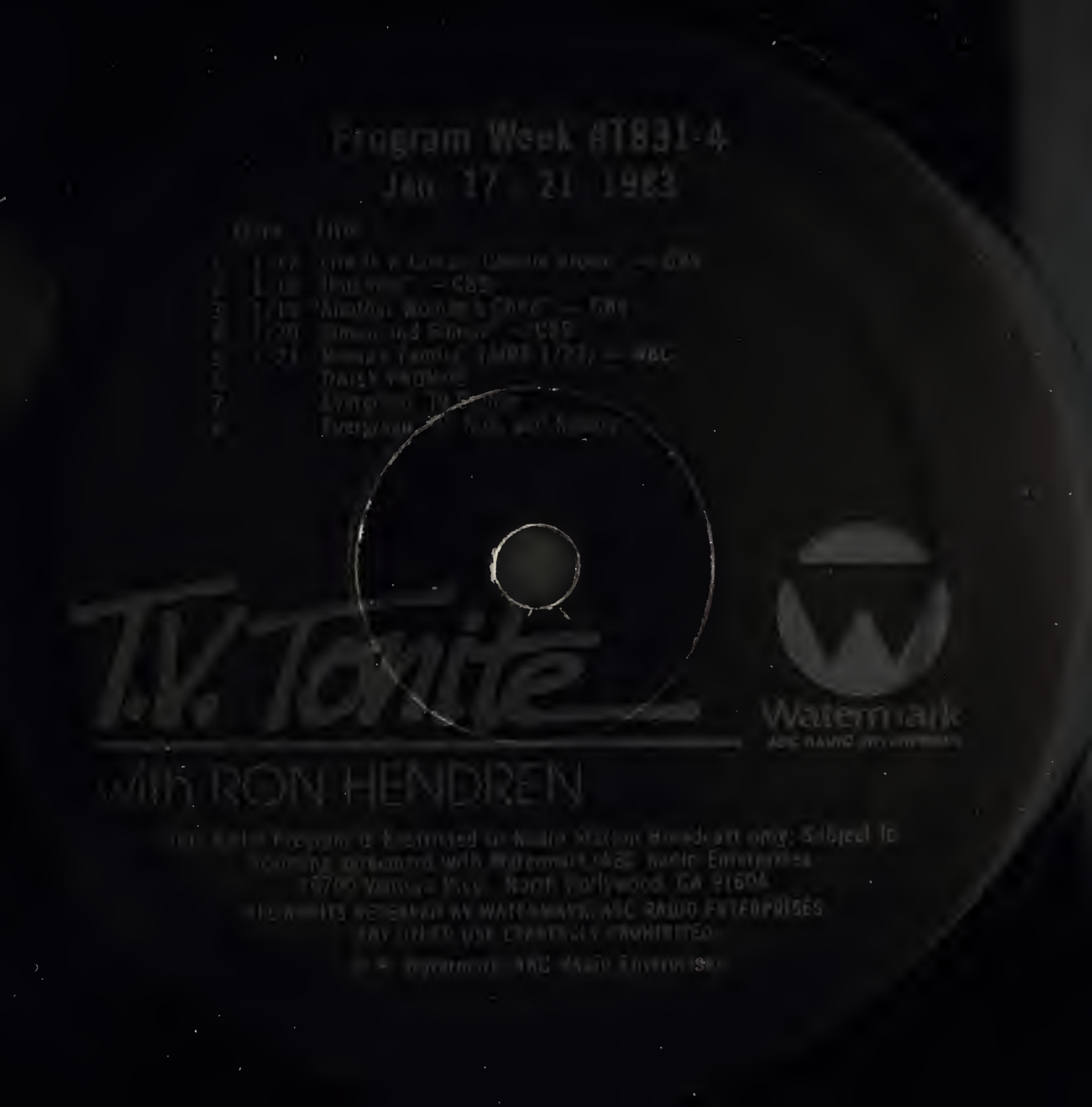
(RLP 5014 B)

BILL GRAUER PRODUCTIONS

NEW YORK CITY

Program Week #T831-4

Jan 17 - 21 1983



MIN RON HENDREN

SEE
OTHER
SIDE



TV Tonite

with RON HENDREN

Watermark
ABC RADIO ENTERPRISES

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Program Week #T831-11
Mar[illegible] - 11, 1983

	Date	Title
1.	3/7	"Living Proof: The Hank Williams Jr. Story" — NBC
2	3/8	"Laverne and Shirley" — ABC
3.	3/9	"Svengali" — CBS
4	3/10	"Hill Street Blues" — NBC
5.	3/11	"Silver Spoons" (AIRS 3/12) — NBC
6.		DAILY PROMOS
7.		Evergreen: TV Highlights 1
8.		Evergreen: TV Highlights 2

T.V. Tonite

with RON HENDREN

Watermark
ABC RADIO ENTERPRISES

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SEE
OTHER
SIDE



with RON HENDREN

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Alison's Tea House

5 THREE MINUTE FEATURES

DM 84501
STEREO

SIDE A
33 1/3 RPM

41. *SAVOY BROWN*
42. *DAMITA JO*
43. *MARSHAL TUCKER BAND*
44. *TUCKY BUZZARD*
45. *CHARLIE DANIELS*

CHELSEA PRODUCTIONS

Alison's Tea House

5 THREE MINUTE FEATURES

DM 84501
STEREO

SIDE B
33 1/3 RPM

46. MAGGIE BELL
47 10 C.C.
48. LARRY CORYELL
49. ERIC KAZ
50. BARRY GOLDBERG

CHELSEA PRODUCTIONS


YB Records
YB21401
SIDE A
33 1/3 RPM
© 1992 ℗ 1992
MARTIN VOL. 1
THE SPHERE
(132 BPM)
1) BASS 4 LONDON MIX (6:01)
2) THE GLOBAL CUT (5:40)
PRODUCED BY OMAR MARTIN
EXECUTIVE PRODUCER:
RICKY GARCIA
ARTWORK: E. TRINIDAD
THANX 2: JOHNNY "CAT" CUETO
AND LUEY "DUCKTALES" DECIRES



YB21401
SIDE *B*
33 1/3 RPM
©1992 ℗1992

MARTIN VOL. 1

MICHAEL JACKSUN IS...
(131 BPM)

* THE LIMPWRIST DISCLAIMER *

1) THE TRUTH MIX* (6:45)
2) D-ESTOAR MIX (5:00)

PRODUCED BY: OMAR MARTIN
EXECUTIVE PRODUCER:
RICKY GARCIA
ADDITIONAL PRODUCTION:
J. I. STARR
ADDITIONAL KEYBOARDS BY:
BETTY "BUTHEAD" LEON


SIDE ONE: 1. Summer Sun 2. Who's Fool Are You? 3. And I Love You 4. He May Be Coming Soon 5. Movin' On
HOT
RISS
After The Rain - Daybreak
HK-01


SIDE TWO: 1. After The Rain 2. Free In You 3. Send Me Your Rain 4. Lord Forgive Me 5. Back On The Road 6. Summer Sun—(Reprise)
HOLY KISS
After The Rain - Daybreak
HK-01


Daybreak
And Comes A Time
Stereo
33 1/3 RPM
ASM-474A
One Side
1. LEAD ON (3:57)
(Swartzentruber) SESAC
2. JONATHAN (4:15)
(Loyd Boldman) ASCAP
3. PAVILION (5:45)
(Adamy) SESAC
4. FEELINGS (4:10)
(Walker) SESAC
All Songs Ⓟ © 1980 DAYBREAK
Except JONATHAN © 1981
Between The Lines Music/ASCAP


Daybreak
And Comes A Time
Stereo
331/3 RPM
ASM-474B
Another Side
1. FEAR NOT (3:20)
(Adamy) SESAC
2. WRAPPED UP TIGHT (3:45)
(Walker) SESAC
3. BECAUSE IT'S TRUE (5:40)
(Walker) SESAC
4. AND COMES A TIME (5:10)
(Swartzentruber) SESAC
All Songs ℗ © 1980 DAYBREAK


Daybreak
"Limited Edition"
© Daybreak Inc. 1979
CS 8271
SIDE 1
1. FEELIN'S/4:18
Walker
2. AFTER THE RAIN/3:41
Sauder
3. I CAN'T STAND UP ALONE/3:11
Carson
4. THROUGH THE BITTER VEIL/5:30
Conrad
5. WHO'S FOOL ARE YOU?/2:29
Nafziger
All songs © Daybreak Inc. 1979
except "I'm On My Way To Heaven
Anyhow" and "Didn't He"
A Custom Record Product From Baldwin Sound Productions, Incorporated, Mechanicsburg, Pennsylvania


Daybreak
"Limited Edition"
© Daybreak Inc. 1979
CS8271
2
SIDE
1. I'M ON MY WAY TO HEAVEN ANYHOW/3:03
P. D.
2. LEARN TO RELY/3:00
Walker
3. BLOW WIND BLOW/3:43
Walker
4. DI DN'T HE/5:26
Matthews
5. DON'T SEND HIM AWAY/3:43
Nafziger
All songs © Daybreak Inc. 1979
except "I'm On My Way To Heaven
Anyhow" and "Didn't He"
A Custom Record Product From Baldwin Sound Productions, Incorporated, Mechanicsburg, Pennsylvania

SERIE ORBITER

disco depositato
made in Italy

33 giri

S.I.A.E.

STEREOMONO

tutti i diritti
riservati

BL 4056

BL 4056 A

℗ 1986
Ed. Mus.
Beat Records/
Prima Ed. Mus.

KALEIDOSCOPE

1. **KEEPIN WITH MY PROMISE** (Flegher-Dieer) 2'56''
2. **TWEAKER** (Rigol-Dieer) 2'55''
3. **SUCH A LONELY NIGHT** (Rigol-Tearer) 3'46''
4. **COME TO THE RESCUE** (Flegher-Tearer) 3'15''
5. **SKYLINE** (Flegher-Tearer) 2'50''
6. **MAD MOODY** (Dieer-Tearer) 3'46''

XAVIER SECORMA GROUP



SERIE ORBITER

disco depositato
made in Italy

33 giri

S.I.A.E.

STEREOMONO

tutti i diritti
riservati

BL 4056

BL 4056 B

℗ 1986
Ed. Mus.
Beat Records/
Prima Ed. Mus.

KALEIDOSCOPE

1. **AEON** (Flegher-Tearer) 3'06''
2. **PHOENIX** (Flegher-Dieer) 3'15''
3. **JOKINGLY** (Rigol-Dieer) 2'46''
4. **NASTY ONE** (Rigol-Tearer) 3'02''
5. **SKEPSIS** (Rigol-Dieer) 3'08''

XAVIER SECORMA GROUP



SIDE ONE

MANUFACTURED AND DISTRIBUTED BY ORION MARKETING, LTD.
P.O. BOX 23 PISMO BEACH, CA. 93449 805/773-1848

1. The Stereo Separation Test
2. The Speaker Balance Test
3. The Speaker Phasing Test
4. The Intermodulation Distortion Test
5. The Rumble Test

Manufactured in the U.S.A.
© Ⓟ 1977



SIDE TWO

MANUFACTURED AND DISTRIBUTED BY ORION MARKETING, LTD.
P.O. BOX 23 PISMO BEACH, CA. 93449 805/773-1848

1. The Trackability Test
2. Who'Ya Gonna Blame It On
© 1973 Albert Hall Music/BMI
3. The Anti-Skating Test

Manufactured in the U.S.A.
©/℗ 1977

JET DANGER RECORDS

JET DANGER RECORDS

JET DANGER RECORDS

JET DANGER RECORDS

FEJJ ALIVE

Produced By J Donley

Side 1 Stereo J5307A

1. THIS 6:19 (BMI)
   By Bill Baker © 1980 Bakery Music
2. FAMILY 5:46 (BMI)
   By John Patitucci © 1980 Agape Music
3. EASY LIVING 7:13 (ASCAP)
   By Leo Robin and Ralph Rainger
   © 1937 Famous Music Corp.
4. NOTHING TO FEEL 4:41 (BMI)
   By Steve Bartek © 1980 Lifeguard Music

℗ 1980 JET DANGER
RECORDS



FEJJ ALIVE

Produced By J Donley

Side 2 Stereo J5307B

1. NO RESERVATIONS 6:10 (ASCAP)
   By Tom Ranier © 1980 Ranier Publications
2. QUINT 7:31 (BMI)
   By Mike Abene © 1979 Giggles Music Inc.
3. SEVEN STEPS TO HEAVEN 4:46 (BMI)
   By Victor Feldman and Miles Davis
   © 1963 Music Frontiers Publishing Company

℗ 1980 JET DANGER
RECORDS


MMO
BACHARACH FOR
INSTRUMENTALISTS
Music Minus One Instrumentalist
Orchestra Arranged & Conducted
By Jack Six
MMO 1058-A
1058
1. I Say A Little Prayer
2. Blue On Blue
3. Alfie
4. Wives And Lovers
5. Walk On By


MMO
BACHARACH FOR
INSTRUMENTALISTS
Music Minus One Instrumentalist
Orchestra Arranged & Conducted
By Jack Six
MMO 1058-B
1058
1. Magic Moments
2. The Windows Of The World
3. Do You Know The Way To San José?
4. This Guy's In Love With You
5. What The World Needs Now Is Love



SIDE ONE

GMS-1067

KEVIN JOHN AGOSTI

1. SUNSHINE (3:14)
2. WHAT WENT WRONG (3:10)
3. OREGON (3:43)
4. LIGHTHOUSE MADNESS (3:24)
5. ENCHANTED LADY (4:25)

℗ © 1978

Green Mountain Records, Inc.
Northfield, Vt. 05663



SIDE TWO

GMS-1067

KEVIN JOHN AGOSTI

1. SUZANNE MARIE (3:05)
2. MAPLE SYRUP (3:03)
3. THE REASON (3:00)
4. NUMBERS RUNNER (3:12)
5. SLOW RIDE (2:56)

℗ © 1978
Green Mountain Records, Inc.
Northfield, Vt. 05663



"SOCK IT TO ME TCHAIKOVSKI"
JOACHIM LUDWIG

1. EMPEROR CONCERTO UP TO DATE 3:38
   (Victor Saltman d'après le 5e concerto pour piano de Beethoven)
2. AIMEZ-VOUS LISZT? 2:42
   (Victor Saltman d'après le concerto pour piano en mi bémol de Liszt)

FACE A

GAT-1008

3. SOCK IT TO ME TCHAIKOVSKI 3:05
   (Victor Saltman d'après le concerto en si bémol de Tchaikovski)
4. HOMMAGE A CHOPIN 4:11
   (Victor Saltman d'après le concerto pour piano en fa mineur de Chopin)
5. MOZART FLIPPED OUT 3:34
   (Victor Saltman d'après le concerto pour piano en ré mineur de Mozart)
6. TAKE OFF INTO SPACE 3:15
   (Victor Saltman d'après le concerto pour piano en la mineur de Grieg)

Pianiste: Joachim Ludwig
Prod. et dir.: Van Ludwig
Arr.: V. Saltman et M. Thatcher (6)



"SOCK IT TO ME TCHAIKOVSKI"
JOACHIM LUDWIG

1. BE TOLERANT MENDELSSOHN 4:22
   (Victor Saltman d'après le concerto pour piano en sol mineur de Mendelssohn)
2. JET PROPELLED PIANO 2:50
   (Victor Saltman d'après le concerto pour piano en mi bémol de Liszt)

FACE B

GAT-1008

3. MOVE ME MOZART 3:30
   (Victor Saltman d'après le concerto pour piano en ré mineur de Mozart)
4. BRAHMS GOES MAD 4:09
   (Victor Saltman d'après le concerto pour piano en ré mineur de Brahms)
5. PARDON ME MAESTRO 4:43
   (Victor Saltman d'après le concerto pour piano en la mineur de Grieg)
6. FIDDLE AWAY PAGANINI 3:05
   (Victor Saltman d'après le concerto pour violon de Paganini)

Pianiste: Joachim Ludwig
Prod. et dir.: Van Ludwig
Arr.: V. Saltman et M. Thatcher (8)

WARNER BROS. PUBLICATIONS

CONCERT BAND SPECTACULAR

NOT FOR SALE
Made In USA

SIDE ONE
33 1/3 RPM
STEREO

LOONEY TUNES OVERTURE
EUBIE!
PLATINUM DISCO
HITS OF THE 20'S
CHICK COREA OLÉ
LAST DANCE
SWINGING ON A STAR
MacARTHUR PARK

WCI-23024 SP


WARNER BROS. PUBLICATIONS
CONCERT BAND SPECTACULAR
NOT FOR SALE
Made in USA
SIDE TWO
33 1/3 RPM
STEREO
SUPERMAN SUITE *
MacARTHUR PARK (DISCO)
BIG BAND POLKA *
ODD COUPLE THEME *
NEAL HEFTI PORTRAIT *
CAN YOU READ MY MIND? *
GERSHWIN IN CONCERT *
FLEETWOOD MAC IN CONCERT *
THE BLUES ROAR *
BABY ELEPHANT WALK *
THE GOLDEN SHIELD
ROCKJAZZ MARCH
WCI-23024 SP

WARNER BROS. PUBLICATIONS INC.



STAGE BAND SPECTACULAR

For best results,
play on top of
an LP

SIDE 1
33 1/3 RPM
STEREO

BIG BAND SWING
MacARTHUR PARK
LAST DANCE
LE FREAK
FLEETWOOD MAC MEDLEY
LULLABY OF BROADWAY
ARMANDO'S RHUMBA

MFD. IN U.S.A. BY EVA-TONE® DEERFIELD, ILL.
SOUNDSHEETS
726792AXS

WARNER BROS. PUBLICATIONS INC.

STAGE BAND SPECTACULAR

For best results,
play on top of
an LP

SIDE 2
33 1/3 RPM
STEREO

BEST OF THE DOOBIES
COCKTAILS FOR TWO
THAT OLD BLACK MAGIC
AS YOU ARE (PETRA)
HIGHLIGHTS FROM BOB LOWDEN
STAGE BAND BOOK
Let It Go
Brother Richard
Give It A Go
Swingin' Times
Flying High

726792BXS

MFD. IN U.S.A. BY EVA-TONE® DEERFIELD, ILL.
SOUNDSHEETS


ALEX
PRODUCTIONS
RA-101-A
33⅓ RPM
STEREO
*1. SINCE I GAVE MY HEART TO THEE (6:00)
*2. ACCEPT MY LOVE (5:00)
*3. COME WALK WITH ME (4:00)
4. IT IS WELL WITH MY SOUL (6:00)
Music by God's Children
*Composed & arranged by
Richard Alexander


ALEX
PRODUCTIONS
RA-102-B
33⅓ RPM
STEREO
1. I JUST WANT TO PRAISE THE LORD (4:00)
*2. JESUS IS MY BATTLESHIP (5:00)
3. I KNOW WHERE I STAND (6:00)
*4. TROUBLE IN THIS LAND (4:00)
Music by God's Children
*Composed & arranged by
Richard Alexander


巨人唱片
巨人
GIANT
STEREO
CHRALIE RICH
VERY SPECIAL LOVE SONGS
SIDE 1
TD-1382
①A VERY SPECIAL LOVE SONG
②WHY DON'T WE GO SOMEWHERE AND LOVE
③TAKE TIME TO LOVE
④A SATISFIED MAN
⑤A FIELD OF YELLOW DAISIES
出版證內版台省字第〇二一八號
巨人唱片出版社發行
台北縣板橋市漢嘴里雷溪三十九號


巨人唱片
巨人
GIANT
STEREO
CHRALIE RICH
VERY SPECIAL LOVE SONGS
SIDE 2
TD-1382
①WHY OH. WHY
②ALMOST PERSUADED
③HE FOLLOWS MY FOOTSTEPS
④STAY
⑤THERE WON'T BE ANYMORE
⑥PRETTY PEOPLE
出版證內版台省字第〇二一八號
巨人唱片出版社發行
台北縣板橋市溪嘴里溪福三十九號


先鋒唱片
YE-ME-LE
SERGIO MENDES & BRASIL '66
SIDE 1
PRC-5053
1. WICHITA LINEMAN 偉企達測線平
2. NERWEGIAN WOOD 挪威森林
3. SOME TIME AGO 些時之前
4. NOANIN
5. LOOK WHO'S MINE 探視誰礦坑
民国59年9月出版
出版登記證：內版台音字第0260號
33 1/3
營業登記證：北縣商乙字第三六八八號

先鋒唱片

YE-ME-LE

SERGIO MENDES & BRASIL '66

SIDE 2

PRC-5053

1. YE, ME, LE 你，我，他
2. EASY TO BE HARD 由易而難
3. WHERE ARE YOU COMING FROM 君從何處來
4. MASQUERADE 蒙面舞會
5. WHAT THE WORLD NEEDS NOW
世界上現在所需要的是什麼

民国59年9月出版

出版登記證：內版台音字第0260號

33⅓

營業登記證：北縣商乙字第三六八八號


FIRST
STEREO RECORD
唱片
電影 "LOVE STORY" 主題歌
SIDE 1
FL-2033-A
1. THEME FROM LOVE STORY 愛情故事
2. SNOW FROLIC 嬉雪
3. MOZART: SONATA IN F MAJOR (Allegro) 莫札特F大調奏鳴曲
4. I LOVE YOU, PHIL 菲爾，我愛你
5. THE CHRISTMAS TREES 聖誕樹
6. SEARCH FOR JENNY 找尋珍妮
民国60年4月出版
LONG PLAY
33 1/3


第一唱片
FIRST
STEREO RECORD
電影 "LOVE STORY" 主題歌
SIDE 2
FL-2033-B
1. BOZO BARRETT (Theme From Love Story)
2. SKATING IN CENTRAL PARK 在中央公園溜冰
3. THE LONG WALK HOME 長圍牆的家
4. J.S. BACH: CONCERTO No. 3 in D MAJOR (Allegro)
巴哈：D大調協奏曲第三號（快板）
5. THEME FROM LOVE STORY-FINALE
愛情故事終曲
民国60年4月出版
LONG PLAY
33 1/3


麗鳴唱大
LM
AJA
STEELY DAY
STEREO
LM-2829-A
①BLACK COW
②AJA
③DEACON BLUES
麗鳴唱行片有限公司
局：證記登版出 33 1/3 號八一四九五第字(六五)號商建市北：
號二一一〇第字音專版


麗鳴唱片
LM
AJA
STEELY DAY
STEREO
LM-2829-B
①PEG
②HOME AT LAST
③I GOT THE NEWS
④JOSIE
麗鳴唱行片有限公司
出版局：證記登版出 33 1/3 號八一四九五第字(六五)號商建市北：證記登業營
第二一一〇號字唱錄版

出版登記證：內版臺音字第〇二〇號・經濟部商業司登記證：北縣商乙字第八七二號・廠址：台北縣土城鄉埔林一一四號

山海

營利事業登記證：北縣商乙字第八七二號・廠址：台北縣土城鄉埔林一一四號

Haishan
RECORDS

PETER, PAUL AND MARY IN CONCERT

STEREO **HS-267-A**

①LE DESERTEUR

②OH, ROCK MY SOUL

③PAULTALK

33⅓ VITAPHONIC STEREO LONG PLAY

品出司公限有份股片唱山海

出版登記證：內版臺省字第三〇二〇號・臺灣經濟部登記證：證字第三〇五五號

山海

營利事業登記證：北縣商乙字第八七二號・廠址：台北縣土城鄉埤子頭四號

Haishan
RECORDS

PCTER, PAUL AND MARY IN CONCERT

STEREO **HS-267-B**

①SINGLE GIRL
②THERE IS A SHIP
③IT'S RAINING
④IF I HAD MY WAY
⑤IF I HAD A HAMMER

33⅓ R.P.M.

VITAPHONIC

STEREO LONG PLAY

山海唱片股份有限公司出品


鳴麗
LIMING RECORD
西城故事
From The Original Sound Track Recording
WOEST SIDE STORY
STEREO
LM-2082-A
1. PROLOGUE 2. JET SONG
3. SOMETHING'S COMING
4. DANCEAT THE GYM
5. MARIA
6. AMERICA
7. TONIGHT
61. 6. 10 再版
LONG 33 1/3 PLAY
出版登記證 局版臺業字第〇二三七號 工廠地址：臺北市北投路一段十五巷一弄十號
唱片出品 鳴麗唱片公司 電話：〇二〇四四號 臺業字第〇二〇號登記證 臺北市延平北路二段一〇六巷一弄十六號(五六)室 電話：三一四九五號


鳴麗
LIMING RECORD
西城故事
From The Original Sound Track Recording
WOEST SIDE STORY
STEREO
LM-2082-B
1. GEE OFTICER KRUPKEI
2. I FEEI PRETTY
3. ONE HAND ONE HEART 4. QUINTET
5. THE RUNBLE 6. COOL
7. A BOY LIKE THAT AND I HAVE A LOVE
8. SOMEWHERE
61. 6. 10 再版
LONG 33 1/3 PLAY

Strictly

TEST

33 1/3 RPM

STEREO – A

Direct Metal Mastering & Pressing by Europadisk, Ltd., 75 Varick St., New York, NY 10013 (212) 226-4401

EUROPADISK QUALITY
Direct Metal
DMM
Mastering
TELDEC TECHNOLOGY


Strictly
TEST
33 1/3 RPM
STEREO - B
D.J.
Chilly Willy
EUROPADISK QUALITY
Direct Metal
DMM
Mastering
TELDEC TECHNOLOGY
Direct Metal Mastering & Pressing by Europadisk, Ltd., 75 Varick St., New York, NY 10013 (212) 226-4401

TEST PRESSING FROM
SPECIALTY RECORDS CORPORATION

S

TM

1400 E. LACKAWANNA AVE
OLYPHANT, PA 18447

PHONE (717) 383 3291
TWX 510-671-4580

12" 33 1/3 RPM

DATE _____

ACC'T POLYGRAM

(REMIX 7") (4:15)

TITLE WHY (12" EDIT) (5:58)

ARTIST SMALL CHANGE

MTX. NO. A

REC. NO. PRO-951-1

TEST PRESSING FROM
SPECIALTY RECORDS CORPORATION

1400 E. LACKAWANNA AVE
OLYPHANT, PA. 18447

S TM

PHONE: (717) 383-3291
TWX 510-671-4580

12" 33 1/3 RPM

DATE _____

ACC'T POLYGRAM

TITLE WHY (NEW DUB) (5:29)

ARTIST SMALL CHANGE

MTX. NO. _____ B

REC. NO. PRO-951-1


IT'S YOUR TIME



A2 TRIBAL TEKTO



BOOTYLICIOUS

THIS . VOX THAT . DUB

LEFTBOOTY@YAHOO.COM




you used to hold me

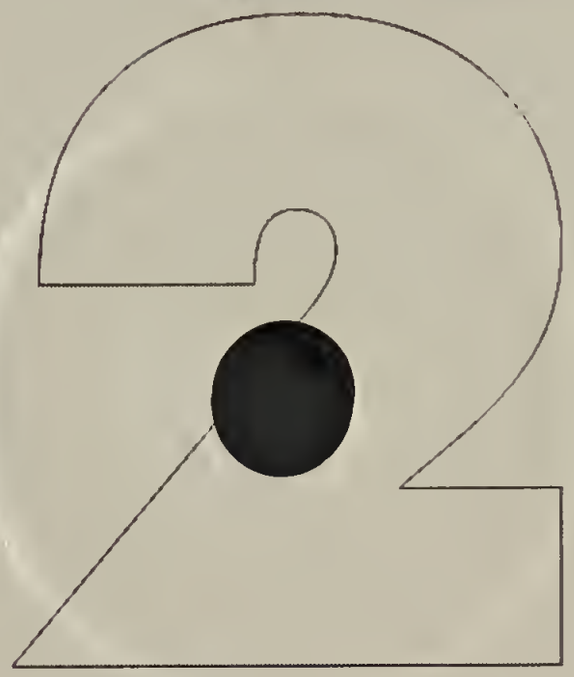
2 DJ's



In The Air

2DJSINAIR

2 DJ's



In The Air

2DJSINAIR



Waxhead Records

TEST

33 1/3 RPM

STEREO

EUROPADISK QUALITY
Direct Metal
DMM
Mastering
TELDEC TECHNOLOGY

Direct Metal Mastering & Pressing by Europadisk, Ltd., 75 Varick St., New York, NY 10013 (212) 226-4401



M. DeCero

Waxhead Records

TEST

33 1/3 RPM

STEREO

Direct Metal Mastering & Pressing by Europadisk, Ltd., 75 Varick St., New York, NY 10013 (212) 226-4401

EUROPADISK QUALITY
Direct Metal
DMM
Mastering
TELDEC TECHNOLOGY




ATLANTIC


ATLANTIC



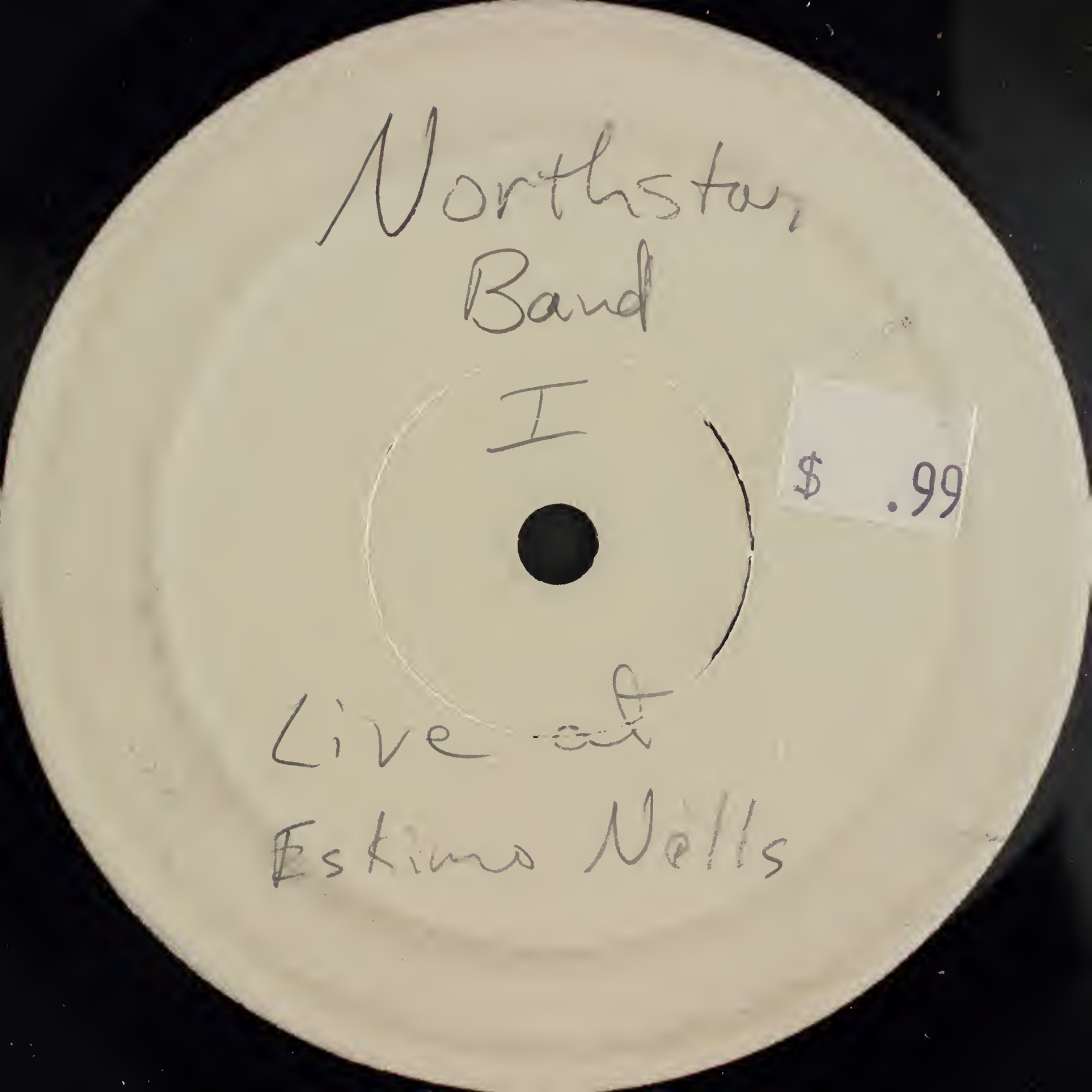


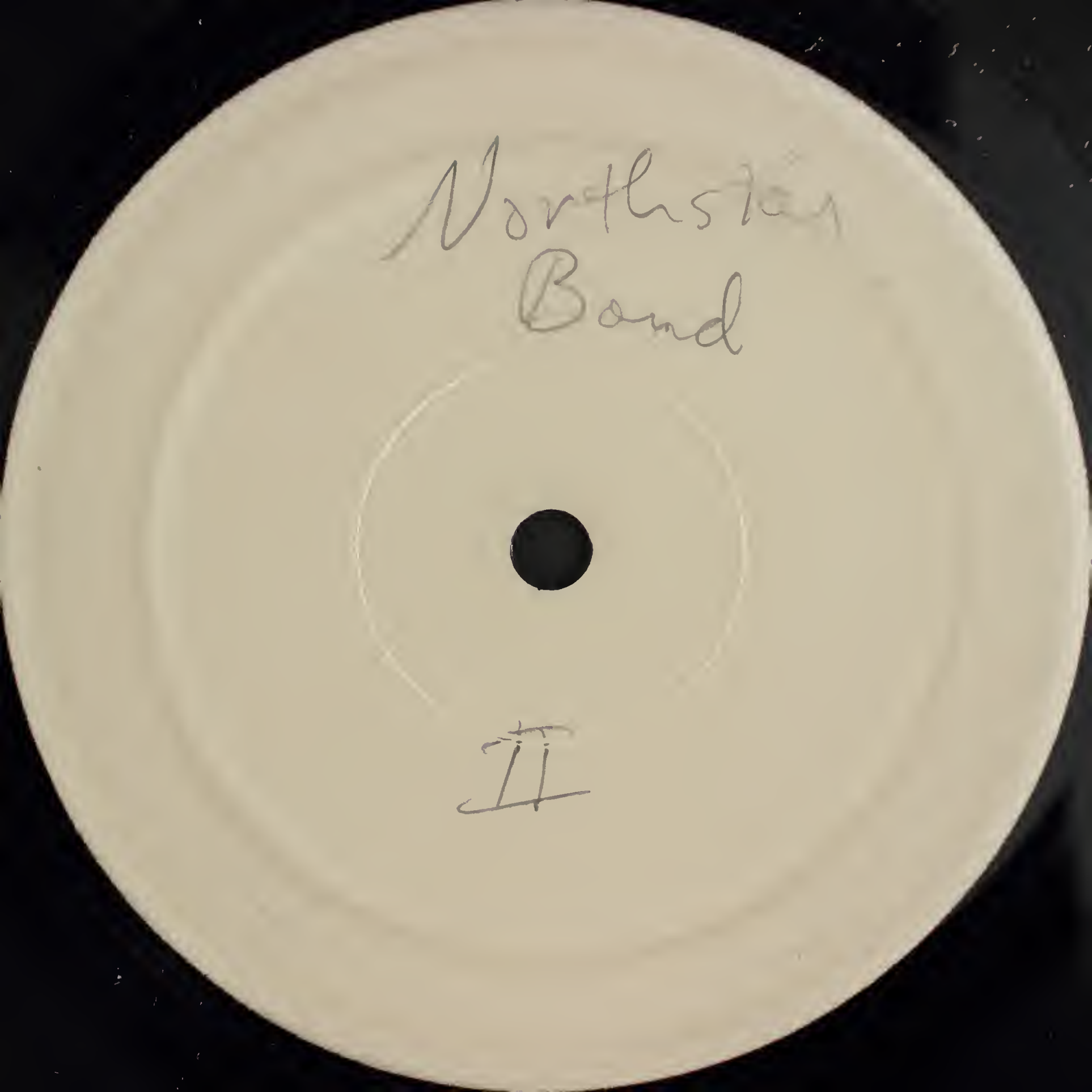



cheyne christian- Sweat 2002
W# 168427 RMDSWEAT1


LESS STRESS
FEAT:KATHERINE WOOD
DON'T DREAM ITS OVER
45RPM
LS001


LESS STRESS
FEAT: YOUNGER YOUTH
1. FREEDOM MIX
45RPM
2. WITH A LITTLE
HELP FROM ME
FRIENDS!
LS001


Northstar
Band
I
$ .99
Live at
Eskimo Nells


Northstar
Band
II



ORYON

"I WILL"

A. Club Mix
10:33

B. Dub Mix
8:34

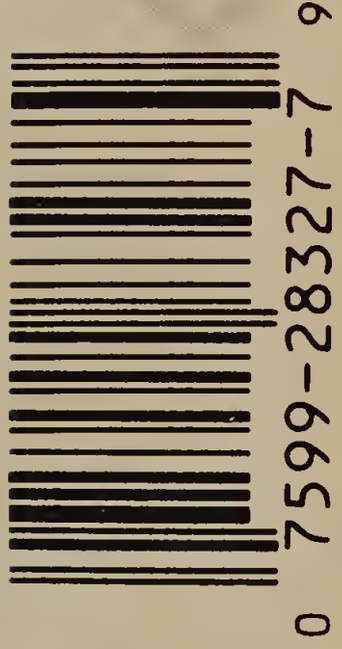
L.E.X Mixes

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ATLANTIC STARR

PRODUCED AND ARRANGED BY DAVID LEWIS
AND WAYNE LEWIS ASSOCIATE PRODUCER: JONATHAN LEWIS
A JODAWAY PRODUCTION

STEREO
7-28327-A
4:00







Orca Songs BMI/
Sweet Karol Music ASCAP
& Trinifold Music Ltd
BMI

From the
Atlantic Starr album
ALL IN THE NAME OF
LOVE on Warner Bros.
Records (1-25560)

ONE LOVER AT A TIME

(Richard Feldman/Jimmy Scott)

℗ 1987 Warner Bros. Records Inc. for the U.S.

ATLANTIC STARR

PRODUCED AND ARRANGED BY DAVID LEWIS
AND WAYNE LEWIS ASSOCIATE PRODUCER: JONATHAN LEWIS
A JODAWAY PRODUCTION

7-28327-B
4:25







Jodaway Music
ASCAP

I'M IN LOVE

(David Lewis/Wayne Lewis)

℗ 1987 Warner Bros. Records Inc. for the U.S.


TOUCH A
FOUR LEAF CLOVER
(Words & Music by David Lewis and Wayne Lewis)
(From the A&M album "Yours Forever" SP-4948)
A&M RECORDS
Almo Music
Corp./
Jodaway
Music (ASCAP)
(AM-02580-A)
Time:
3:59
Stereo
AM-2580
ATLANTIC STARR
Produced by James Anthony Carmichael
℗1983 A&M Records, Inc.


CIRCLES
(David Lewis-Wayne Lewis)
(From the A&M album "Brilliance" SP-4883)
A&M RECORDS
Almo Music Corp./ Jodaway Music (ASCAP)
(AM-02580-B)
Time:
3:58
Stereo
AM-2580
X
ATLANTIC STARR
Produced by James Anthony Carmichael
℗ 1982 A&M Records, Inc.


COLUMBIA
® "Columbia," Marcas Reg.
45 RPM
38-07358
ZSS 174161
℗ 1987 CBS Inc.
7464 - 07358 - 7
STEREO
3:55
JULIA MIGENES & PAUL ANKA
NO WAY OUT
-P. Anka - M. McDonald-
Produced by Denny Diante/Arranged
by Robbie Buchanan


COLUMBIA
® "Columbia," Marcas Reg.
45 RPM
38-07358
ZSS 174162
℗ 1987 CBS Inc.
7464 - 07358 - 7
STEREO
3:40
JULIA MIGENES
JUST FOR ONCE
-J. Lubbock - F. Clark-
Produced and Arranged by
Jeremy Lubbock

RCA



Produced by
David Winters
for The
Entertainment
Company
Executive
Producer
Charles
Koppelman &
Don Kirshner
Arranged by
Oliver Wallace
Strings arranged
& conducted by
Marty Paich

STEREO
PB-11351
PB-11351-A
Koppelman-
Bandier Music
Corp./
Paulanne
Music, Inc.,
BMI
2:30

BROUGHT UP IN NEW YORK
(BROUGHT DOWN IN L.A.)
(from the "Listen to Your Heart" album,
AFL1-2852) (Anka-D. McCormick)
PAUL ANKA

RCA



Produced by
David Wolfert
for The
Entertainment
Company
Producer
Charles
Koppelman &
Gary Klein
Rhythm
arranged by
David Wolfert
with Mike
Miner

STEREO
PB-11351
PB-11351-B
Paruanne
Music, Inc.,
BMI
3:01

LOVE ME LADY
(From the "Listen to Your Heart" album,
APL1-2892) (P. Anka)
PAUL ANKA

MARCA(s) REGISTRADA(s)
'976 RCA RECORDS


Aladdin
BEVERLY HILLS, CALIFORNIA
Extended Play
45 RPM
514-X
Instrumental
HOWARD McGHEE
plays
STARDUST
(Hoagy Carmichael)
LIFESTREAM
(Howard McGhee)


Aladdin
BEVERLY HILLS, CALIFORNIA
Extended Play
45 RPM
514-Q
Instrumental
HOWARD McGHEE
plays
MOP MOP
(L. Feather)
INNERSECTION
(Howard McGhee)

MONARC

ISLAND™
THE ISLAND DEF JAM MUSIC GROUP
A UNIVERSAL MUSIC COMPANY

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0 44006 39047 5

440 063 904-7
45 RPM Stereo
Side A

All Vocals: Mariah Carey
Musicians: Alex Richbourg - Drum Programming, Big Jim - Keys, Jimmy Jam and Terry Lewis perform all other instruments
Mixed by Steve Hodge and assisted by Xavier Smith and Brad Yost at Flyte Tyme Studios, Edina, MN
Mastered by Bob Ludwig at Gateway Mastering, Portland, ME



Mariah Carey Through the Rain

Written by Mariah Carey and Lionel Cole
Sony / ATV Songs LLC/ Rye Songs BMI Produced by Jimmy Jam & Terry Lewis for Flyte Tyme Productions, Inc. and Mariah Carey for Monarch Entertainment, LLC. Co-Produced by James "Big Jim" Wright for Flyte Tyme Productions, Inc. Engineers: Dana Jon Chappelle - Mariah Carey Vocals, Steve Hodge - Music Assistant Engineers: Manuel Farolfi and Giuilo Antognini at Capri Studios, Capri, Italy and Xavier Smith and Brad Yost at Flyte Tyme Studios, Edina, MN

www.monarc.com www.mariahcarey.com
www.islandrecords.com

MONARC

ISLAND™

THE ISLAND DEF JAM MUSIC GROUP
A UNIVERSAL MUSIC COMPANY

440 063 904-7
45 RPM Stereo
Side B

All Vocals: Mariah Carey
Musicians: Alex Richbourg - Drum Programming, Big Jim - Keys, Jimmy Jam and Terry Lewis perform all other instruments
Mixed by Steve Hodge and assisted by Xavier Smith and Brad Yost at Flyte Tyme Studios, Edina, MN
Mastered by Bob Ludwig at Gateway Mastering, Portland, ME





Mariah Carey Through the Rain

Written by Mariah Carey and Lionel Cole
Sony / ATV Songs LLC/ Rye Songs BMI Produced by Jimmy Jam & Terry Lewis for Flyte Tyme Productions, Inc. and Mariah Carey for Monarch Entertainment, LLC. Co-Produced by James "Big Jim" Wright for Flyte Tyme Productions, Inc. Engineers: Dana Jon Chappelle - Mariah Carey Vocals, Steve Hodge - Music Assistant Engineers: Manuel Farolfi and Giuilo Antognini at Capri Studios, Capri, Italy and Xavier Smith and Brad Yost at Flyte Tyme Studios, Edina, MN

www.monarc.com www.mariahcarey.com
www.islandrecords.com

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BROADWAY
RECORD

110

A
45 R.P.M.
BOLERO

MAS-ALLA-DE-LA-MUERTE
(B. Ortiz)

BERNARDO ORTIZ
Con El Mariachi
Nacional De Horacio
Gomez


BROADWAY
RECORDS
45 R.P.M.
Lado B
110
BOLERO
LLEVAME
(B. Ortiz)
BERNADO ORTIZ
Con El Mariachi Nacional
De Horcio Gomez

BROADWAY

109
LADO A

45 R.P.M.

SOÑANDO CONTIGO

(Bernardo Ortiz)

BERNARDO ORTIZ

Y SUS GUITARRAS

BROADWAY

109
LADO B

45 R.P.M.

BESO DE MADRE

(Bernardo Ortiz)

BERNARDO ORTIZ

Y SUS GUITARRAS

BROADWAY
RECORDS

No. 108
LADO A

45 R.P.M.

CON EL AMOR NO SE JUEGA
(Felir Quintana)

AUGUSTO SANTOS Y SU TRIO
G. C. LINAREZ

BROADWAY

RECORDS



No. 108
LADO B

45 R.P.M.

NO ME ABANDONES

(F. Quintana)

AUGUSTO SANTOS Y SU TRIO
G. C. LINAREZ


ATLANTIC
PROMOTION COPY
NOT FOR SALE
45 R.P.M.
7-89684
Pub., Flyte Tyme
Tunes, ASCAP
Time: 4:16
℗ 1984 Atlantic
Recording Corp.
RFC
RECORDS ™
VOCAL
A-46133-SP
RFC Trademark
of RFC Records
MONO
CHANGE OF HEART
(Terry Lewis & James Harris III)
CHANGE
Produced and Arranged by Jimmy Jam and Terry Lewis
for Flyte Tyme Productions
Executive Producer: Jacques Fred Petrus
for Little Macho Music Co. Inc.
Edit of Atlantic LP 80151 -
"CHANGE OF HEART"
MFG. BY ATLANTIC RECORDING CORP., 75 ROCKEFELLER PLAZA, N.Y., N.Y.
A WARNER COMMUNICATIONS COMPANY


ATLANTIC
45 R.P.M.
7-89684
Pub., Flyte Tyme Tunes, ASCAP
Time: 4:16
℗ 1984 Atlantic Recording Corp.
PROMOTION COPY NOT FOR SALE
RFC RECORDS
VOCAL
ST-A-46133-SP
RFC Trademark of RFC Records
STEREO
CHANGE OF HEART
(Terry Lewis & James Harris III)
CHANGE
Produced and Arranged by Jimmy Jam and Terry Lewis
for Flyte Tyme Productions
Executive Producer: Jacques Fred Petrus
for Little Macho Music Co. Inc.
Edit of Atlantic LP 80151 -
"CHANGE OF HEART"
MFG BY ATLANTIC RECORDING CORP 75 ROCKEFELLER PLAZA NY NY
A WARNER COMMUNICATIONS COMPANY

LIVE WIRE

SIDE A
45 rpm
STEREO
3:40
LW 101-A
(U-24862M)
130 bpm



produced and
published by
Wayne Numan,
BMI
Mixed by
Jonathan Mela

PHILLIP RAMIREZ
One Thing That Matters
(Wayne Numan)

© and ℗ 1989 LIVEWIRE RECORDS P. O. Box 13499 Richmond, VA 23225

LIVE WIRE

SIDE B
45 rpm
STEREO
3:35
LW 101-B
(U-24862M)
130 bpm

produced and
published by
Wayne Numan,
BMI
Nightmare
ReMix by
Jonathan Mela

PHILLIP RAMIREZ
One Thing That Matters
(Wayne Numan)

© and ℗ 1989 LIVEWIRE RECORDS P. O. Box 13499 Richmond, VA 23225


MR.
WONDERFUL
PRODUCTIONS &
RECORD CO., INC.
© 1988 Ron "Mister Wonderful's" Music BMI
Time 3:59
(NR 17367-1)
Exec. Prod:
Leslie Graham
Assoc. Prod.
Kevin Jones
Produced By
Mr. Wonderful
Production, Inc.
ARE YOU SERIOUS?
(Leslie Graham)
TABBI
1730 KENNEDY RD. LOUISVILLE, KY 40216 (502) 774-4118


MR. WONDERFUL
PRODUCTIONS &
RECORD CO., INC.
©1988 Ron
"Mister
Wonderful's"
Music BMI
Time 3:59
(NR 17367-2)
Exec. Prod.
Lexlie Graham
Assoc. Prod.
Kevin Jones
Produced By
Mr. Wonderful
Production, Inc.
ARE YOU SERIOUS?
Instrumental
(Leslie Graham)
TABBI
1730 KENNEDY RD. LOUISVILLE, KY 40216 (502) 774-4118


Ten Centennials
0056
Time: 2:58
SIDE A
(U-11404 M)
United World Pub. Co. BMI
Produced by:
Wayne Moore
and Dan Webb
STEREO
"YOUR HEART BREAKS"
(Ferguson, Moore, McKay)
FERGUSON
Distributed by Lucky Eleven Records, Nash., Tenn.


Ten Centennials
0057
Time: 3:05
SIDE B
(U-11404 M)
United World Pub
Co. BMI
Produced by:
Wayne Moore
and Dan Webb
STEREO
"JENNIFER"
(Ferguson, Moore, McKay)
FERGUSON
Distributed by Lucky Eleven Records, Nash., Tenn.

Ten Centennials

United World
Pub. Co.
Music-BMI
Produced by
Wayne Moore
and Dan Webb



Ten Centennials
0054
Side A
Time 3:09

"Borrowed Time"

(Ferguson and Moore)

FERGUSON

Distributed by Lucky Eleven Records, Nash., Tenn.

Ten Centennials



United World
Pub. Co.
Music-BMI
Produced by
Wayne Moore
and Dan Webb

Ten Centennials
0054
Side B
Time 3:32

"Shine On"

(Ferguson and Moore)

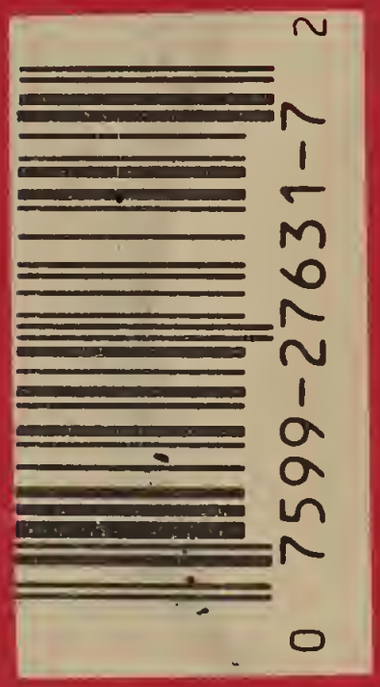
FERGUSON

Distributed by Lucky Eleven Records, Nash., Tenn.

Cold Chillin'

MARLEY MARL

PROMOTION
NOT FOR SALE



STEREO
7-27631-DJ
4:08
(Radio Version)

Cold Chillin' Music
Publ./EM Marl Int'l.
ASCAP

From the
Cold Chillin' album
IN CONTROL VOLUME 1
(1-25783)

THE SYMPHONY

(Featuring Master Ace, Craig G.,
Kool G Rap and Big Daddy Kane)

(C. Curry/A. Hardy/N. Wilson/M. Williams/D. Clear)

PRODUCED AND MIXED BY
MARLEY MARL

℗ 1988 Warner Bros. Records Inc

SHORT PUMP records

STEREO
45 RPM
Produced by:
Ken Brown
RR 502



SIDE A
Time: 4:00
ASCAP
℗& © 1982
Out There Music
202056XA

TRAIN RIDE

(Thompson, Robertson)

ROBBIN THOMPSON BAND

SHORT PUMP RECORDS, P. O. Box 11292, Richmond, VA.


SHORT PUMP records
STEREO
45 RPM
Produced by:
Ken Brown
RR 502
SIDE B
Time: 3:48
BMI
℗& © 1982
Belfast Music
202056XB
MOVIN ON UP
(DuBois - Barry)
ROBBIN THOMPSON BAND
SHORT PUMP RECORDS, P. O. Box 11292, Richmond, VA.


Medical Records
MR 9991 A
J'sali Music
ASCAP
© & Ⓟ 1982
Time 3:13
Engineered &
Produced by:
C. Bogdonoff
Music That
Soothes The Soul
45 R. P. M.
DIST. BY MEDICAL RECORDS, 607 CHAIN BRIDGE RD., McLEAN, VA. 22101
COUNTRY RHYTHM
(Bogdonoff/Fox)
NOAH'S ARC


Medical Records
MR 9991 B
J'sali Music
ASCAP
© & Ⓟ 1982
Time 3:53
Engineered &
Produced by:
C. Bogdonoff
Music That
Soothes The Soul
45 R. P. M.
NASHVILLE MEMORY
(Bogdonoff/Fox)
NOAH'S ARC
DIST. BY MEDICAL RECORDS, 607 CHAIN BRIDGE RD., McLEAN, VA. 22101


Medical Records
MR 9993 A
J'sali Music
ASCAP
© &℗1982
Time 3:42
Engineered &
Produced by:
C. Bogdonoff
Music That
Soothes The Soul
45 R. P. M.
SO GOODBYE AND SO LONG
(Bogdonoff/Fox)
SAHARA
DIST. BY MEDICAL RECORDS, 607 CHAIN BRIDGE RD., McLEAN, VA. 22101


Medical Records
MR 9993 A+
J'sali Music
ASCAP
© &℗1982
Engineered &
Produced by:
C. Bogdonoff
Music That
Soothes The Soul
45 R. P. M.
LOVE AT FIRST TOUCH
(Bogdonoff/Fox)
SAHARA
DIST. BY MEDICAL RECORDS, 607 CHAIN BRIDGE RD., McLEAN, VA. 22101


Medical Records
J'sali Music
ASCAP
A Loft
Production
Engineered &
Produced by:
Dr. C. Bogdonoff
Coproduced by:
Pam Fox
Music That
Soothes The Soul
45 R. P. M.
Time: 3:03
006081
NASA, FLY ME TO THE MOON
(C. Willett)
NOAH'S ARC
607 Chain Bridge Rd. McLean, Va. 22101 (703) 524 - 5631


Medical Records
J'sali Music
ASCAP
A Loft
Production
Engineered &
Produced by:
Dr. C. Bogdonoff
Coproduced by:
Pam Fox
Music That
Soothes The Soul
45 R. P. M.
Time: 3:00
006081
EVERYTIME I HOLD YOU
(P. Fox - C. Bogdonoff)
NOAH'S ARC
607 Chain Bridge Rd. McLean, Va. 22101 (703) 524-5631


Medical Records
MR 9992 A
J'sali Music
ASCAP
© & Ⓟ 1982
Time 3:30
Engineered &
Produced by:
C. Bogdonoff
Music That
Soothes The Soul
45 R. P. M.
LIVING IN LIMELIGHT
(Bogdonoff/Fox)
P.F. and THE FLYER
DIST. BY MEDICAL RECORDS, 607 CHAIN BRIDGE RD., McLEAN, VA. 22101


Medical Records
MR 9992 A+
J'sali Music
ASCAP
© &℗1982
Time 3:59
Engineered &
Produced by:
C. Bogdonoff
Music That
Soothes The Soul
45 R. P. M.
JUST LIKE FALLING IN LOVE
(Bogdonoff/Fox)
P.F. and THE FLYER
DIST. BY MEDICAL RECORDS, 607 CHAIN BRIDGE RD., McLEAN, VA. 22101

SUNDAY

RECORDS

Arr. by
Dave Machen
Dave Pasternack
Prod. by
George Day

Pinent Music
BMI
Time:
℗1980 R. Lord

LOO'SIN SITUATION
(Rob Lord)
ROB LORD and
G.O.D.D.

SUNDAY

RECORDS

Arr. by
Dave Machen
Dave Pasternack
Prod. by
George Day

Pinent Music
BMI
Time:
℗1980 R. Lord

MR. JOE JOE
(Rob Lord)
ROB LORD and
G.O.D.D.


STARBRIGHT
SIDE A
1014
DIOS TE BENDIGA
(C. Navarro)
JOHNNY ALBINO Y SU TRIO


STARBRIGHT
SIDE B
1014
VEN A VIVIR CONMIGO
(R. Ramirez)
JOHNNY ALBINO Y SU TRIO


STARDUST
SIDE A
45 RPM
S-937
"AGUA"
(Bolero - Jose Donate)
JOSE DONATE Y SU TRIO
LOS PRINCIPES
(TITE, JULITO Y DONATE)


STARDUST
SIDE B
45 RPM
S-937
"EL FUEGO"
(Bolero - Jose Donate)
JOSE DONATE Y SU TRIO
LOS PRINCIPES
(TITE, JULITO Y DONATE)


STARDUST
SIDE A
45 RPM
S-922-A
DULCE AMOR
(J. Albino)
TRIO LOS JAPONESES


STARDUST
SIDE B
45 RPM
S-922-B
NOCHE DE AKASAKA
(J. Albino)
TRIO LOS JAPONESES

FONSECA

RECORDS

45 RPM
HI-FI

FO-1133-A
Pasodoble

NOCHE Y DIA

(D. R.)

PEPITO GUTIERREZ
y su TRIO FONSECA

FONSECA

RECORDS

45 RPM
HI-FI

FO-1133-B
Bolero
Ranchero

NO VOLVERE

(Esperon y Cortazar)

PEPITO GUTIERREZ
y su TRIO FONSECA

FONSECA



RECORD

HI-FI
45 RPM

1117-A
Corrido
Pasodoble

SUPLICA DE UN BESO

(German Rosario)

GERMAN ROSARIO
con MASO RIVERA
y su Conjunto

FONSECA



RECORD

HI-FI
45 RPM

1117-B
Plena

HAY QUE DESYERBAR

(German Rosario)

GERMAN ROSARIO
con MASO RIVERA
y su Conjunto


FONSECA
RECORD
192-A
45 RPM
STEREO
LA MAMA Y LA HIJA
(D. R.)
CHUITO
Maso Rivera y su Conjunto

FONSECA



RECORD

192-B

45 RPM
STEREO

LAS PENAS MIAS

(D. R.)

CHUITO

Maso Rivera y su Conjunto


Roulette
Disk Jockey
NOT FOR SALE
R-4020
E. B. Marks Music
(BMI) 2:05
Vocal
45 RPM
(12221)
SUGAR CORSAGE
(Ebb-Klein)
CHUCK REED
WITH
Hugo Peretti & His Orch.


Roulette
Disk Jockey
NOT FOR SALE
R-4020
Hollybrook Music &
Favorite Music, Inc.
(ASCAP) 2:15
Vocal
45 RPM
(12220)
A SOUTHERN BOY SINGS THE BLUES
(Robert Arthur)
CHUCK REED
WITH
Hugo Peretti & His Orch.


media magic
records
Side One
3:00
Wengath Music
BMI
Mono
(NR13029-1)
MARTY FELDMAN EYES
(NELSON-WILLIAMS-WEISS)
Kim Karcass
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DOT RECORDS

Paramount
A GULF + WESTERN COMPANY

45-17238

Zulu Pub. Co./
Blackwatch Pub.
Co. (BMI)
Time 2:23

MB-24385
Produced by
Jay Horton for
Golden State &
Tri Cal Recording
Production

AUDITION
COPY

NOT FOR
SALE

ON OUR WAY

(Tom Kouza)

NEIGHB'RHOOD CHILDR'N

DOT RECORDS, A DIVISION OF PARAMOUNT PICTURES CORPORATION, HOLLYWOOD, CALIFORNIA 90028


DOT
RECORDS
Paramount
A GULF + WESTERN COMPANY
45-17238
Zulu Pub. Co./
Cordis Pub. Co.
(BMI)
Time 4:00
MB-24380
Produced by
Jay Horton for
Golden State &
Tri Cal Recording
Production
AUDITION
COPY
NOT FOR
SALE
WOMAN THINK
(J. C. Horton)
NEIGHB'RHOOD
CHILDR'N
DOT RECORDS, A DIVISION OF PARAMOUNT PICTURES CORPORATION, HOLLYWOOD, CALIFORNIA 90028


PAUL ANKA
Arranged and conducted by
John Tartaglia
Produced by Wes Farrell
A Coral Rock Production
RCA
47-9767
NOT
FOR SALE
Spanka Music,
BMI
XPKM-6643
4:34
Intro :29
CAN'T GET YOU
OUT OF MY MIND
(From The "Life Goes On" album)
(Anka)
TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RADIO CORPORATION OF AMERICA—MADE IN U.S.A.


ABC-PARAMOUNT
4622
PROMOTION COPY
NOT FOR SALE
Spanka Music
BMI — 2:29
45-9907
AMP 45-3245
4622
CRAZY LOVE
(P. Anka)
PAUL ANKA
Arranged and Conducted by
DON COSTA
A PRODUCT OF AM-PAR RECORD CORP.


ABC-PARAMOUNT
4622
PROMOTION COPY
NOT FOR SALE
Spanka Music
BMI — 2:00
45-9907
AMP 45-3237
LET THE BELLS KEEP RINGING
(P. Anka)
PAUL ANKA
Arranged and Conducted by
DON COSTA
A PRODUCT OF AM-PAR RECORD CORP.

PATTI AUSTIN

(A duet with JAMES INGRAM)

PRODUCED BY QUINCY JONES
FOR QUINCY JONES PRODUCTIONS



Qwest Records, 7250 Beverly Blvd., Los Angeles, Calif. 90036. Manufactured and Distributed by Warner Bros. Records Inc., a Warner Communications Company. Made in U.S.A. All Rights Reserved.

QWE50036
(ZCA 1115S)
3:30



TM

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From the Qwest Album QWS 3591
EVERY HOME SHOULD HAVE ONE

BABY, COME TO ME

(Rod Temperton)

©1981 Qwest Records


PATTI AUSTIN
PRODUCED BY QUINCY JONES
FOR QUINCY JONES PRODUCTIONS
QUINCY JONES PRODUCTIONS
QWEST RECORDS
TM
QWE50036 B
(ZNY 2552S)
2:42
YellowBrick Road Music/ Yippity Yippity Music-ASCAP
SOLERO
(Quincy Jones/Patti Austin)
©1981 Qwest Records
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PAUL ANKA
Arranged by Teddy Randazzo
Produced by Don Costa Productions, Inc.
SV
STEREO
PLUG
74-0126
NOT
FOR SALE
Cherio Music,
BMI
XPKS-4421
2:38
IN THE STILL OF THE NIGHT
(from the "Goodnight My Love" album)
(Parris)
TMK(s) ● REGISTERED • MARCA(s) REGISTRADA(s)
RADIO CORPORATION OF AMERICA—MADE IN U.S.A.
9-A-2

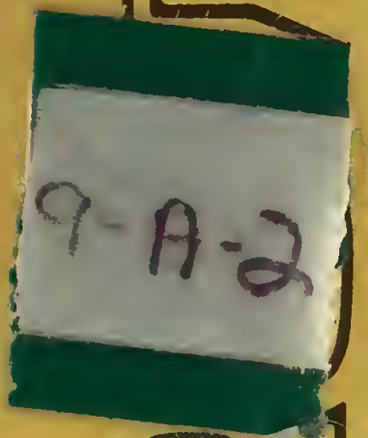
MAR 5 1969

PAUL ANKA

Arranged by Don Costa

Produced by Don Costa Productions, Inc.

OK



SV

STEREO

74-0126

NOT FOR SALE

Beresford Music, BMI

XPKS-4416

3:33

PICKIN' UP THE PIECES

(from the "Goodnight My Love" album)

(Anka-Gosh)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RADIO CORPORATION OF AMERICA—MADE IN U.S.A.


RCA
STEREO
53-4747-R
53-4747-A
TERRACE MUSIC,
ASCAP
3:31
NEVER GONNA GIVE YOU UP
RICK ASTLEY

RCA



Produced by
Stock/Aitken/
Waterman
Engineered by
Mark McGuire
and Mike Duffy
Mixed by
Mixmaster
Pete Hammond

STEREO
5347-7-R
5347-7-R-B
TERRACE MUSIC,
ASCAP
3:30

NEVER GONNA GIVE YOU UP
(Instrumental)
(Stock-Aitken-Waterman)
RICK ASTLEY

TMK(S)© REGISTERED • MARCA(S) REGISTRADA(S) RCA CORP
MADE IN U S A © 1987 PETE WATERMAN LIMITED


Prelude
RECORDS
Produced by
Jacques Morali
(Toutoune
Production Inc.)
For Can't Stop
Productions Inc.
Executive Producer:
Henri Belolo
Arranged by
Jacques Morali and
Fred Zarr
Published by
Koppelman-
Bandier Music Corp.
(BMI)
A Product of
Prelude Records
PRL 8074 AS
VOCAL
TIME: 3:56
PROMOTIONAL COPY
NOT FOR SALE
MEMORIES
THEME FROM THE BROADWAY MUSICAL "CATS"
(A.L. WEBER, T.S. ELIOT, T. NUNN)
DIVA
℗ 1983 PRELUDE RECORDS
MANUFACTURED AND DISTRIBUTED BY PRELUDE RECORDS
NEW YORK, N.Y. 10019


MONET
℗ 1973
MONET RECORDS
© 1973
JULDANE
MUSIC, BMI
2:22
DB-120-A
RECORDED BY
JOSE WILLIAMS
FOR
SELLARS,
EDWARDS, AND
ROBINSON
BACKTALK (PART ONE)
(Sellars-Edwards-Robinson)
THE 2ND AMENDMENT BAND
DISTRIBUTED BY SCHWARTZ BROTHERS, WASH., D.C.


MONET
℗ 1973
MONET RECORDS
© 1973
JULDANE
MUSIC, BMI
2:22
DB-120-B
RECORDED BY
JOSE WILLIAMS
FOR
SELLARS,
EDWARDS, AND
ROBINSON
BACKTALK (PART TWO)
(Sellars-Edwards-Robinson)
THE 2ND AMENDMENT BAND
DISTRIBUTED BY SCHWARTZ BROTHERS, WASH., D.C.


T YOUR SECRET LOVEP
Andrew Bell


ANE


elektra
Rockslam Music BMI
Administered by the
Bug Music Group
Time 3:30
Arranged by
Mike Melvoin/
Vocal Arrangement
by John Bahler
E-47094-A
(SP)
℗ 1981
Elektra Records
STEREO
THE ASSOCIATION
DREAMER
(Moon Martin)
PRODUCTION AND SOUND BY BONES HOWE
A B.H. PRODUCTION
Mfg. by Elektra/Asylum/Nonesuch Records, 962 N. La Cienega Blvd., Los Angeles, Calif. 90069/A Division of Warner Communications Inc.


elektra
Blackwood Music
Inc/Dar-Jen Music/
Big Heart Music,
Inc/Satsuma Music
BMI
Time 3:08
E-47094-B
(SP)
℗ 1981
Elektra Records
STEREO
THE ASSOCIATION
YOU TURN THE LIGHT ON
(Stephen Geyer - Louis Anderson)
PRODUCED BY THE ASSOCIATION
AND BONES HOWE
A B H PRODUCTION
Mfg. by Elektra/Asylum/Nonesuch Records, 962 N. La Cienega Blvd., Los Angeles, Calif. 90069/A Division of Warner Communications Inc.

RCA



Produced by
Gary Wolfer
for The
Entertainment
Company
Executive
Producers:
Charles
Koppelman &
Gary Klein
Rhythm
Arranged by
David Wolfert
Strings Arranged
& Conducted By
Dick Hyde

STEREO
PB 11395
PB 11395-A
Camerica
Music Inc.,
ASCAP
3:35

THIS IS LOVE
(from the "Listen To Your Heart" album,
AFL1-2892)(R. Topper M. Sunshine)
PAUL ANKA

TMK(s) ® REGISTERED MARCA(s) REGISTRADA(s)
"RCA" MADE IN U.S.A. © 1978 RCA RECORDS

RCA



STEREO
PB-11395
PB-11395-B
Paulanne
Music, Inc.,
BMI
3:22

I'M BY MYSELF AGAIN
(From the "Listen To Your Heart" album.
AFL1-2892)(P. Anka-D. Foster)
PAUL ANKA

TRADE MARK REGISTERED • MARCA(S) REGISTRADA(S)
PRINTED IN U.S.A. © 1978 RCA RECORDS


ERIC
RECORDS
STEREO
STEREO
Track
Music Inc.
(BMI)
Recorded at
Sigma Sound,
Phila.
Time: 2:28
5002
(20,003)
Arr. & Cond. by
Tom Sellers
Produced by
Bill Buster
OVERTURE FROM TOMMY
(A ROCK OPERA)
(Peter Townshend)
THE ASSEMBLED MULTITUDE
℗ ERIC RECORD CO PHILADELPHIA, PA


ERIC
RECORDS
STEREO
STEREO
Double
Diamond Music
(BMI)
Recorded at
Sigma Sound
Phila.
Time: 3:26
5002
(20,005)
MUD
(Tim Moore-Tom Sellers)
THE ASSEMBLED MULTITUDE
℗ ERIC RECORD CO PHILADELPHIA, PA

ASIA

PRODUCED BY MIKE STONE
FOR MIKE STONE ENTERPRISES LTD.
ENGINEERED BY MIKE STONE AND PAUL NORTHFIELD

GEFFEN™
RECORDS



7-29475
BAA 2078S
3:13

From the
Geffen Album
ALPHA
(GHS 4008)

WB Music Corp.,
Almond Legg
Music Corp.
Adm. by
WB Music Corp.
ASCAP

THE SMILE HAS LEFT YOUR EYES

(Wetton)

℗ 1983 The David Geffen Company

ASIA

PRODUCED BY MIKE STONE
FOR MIKE STONE ENTERPRISES LTD.
MIXED BY BOB CLEARMOUNTAIN

GEFFEN™
RECORDS



7-29475
BAA2189S
4:12

WB Music Corp.,
Almond Legg
Music Corp.
& Basedown Ltd.
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Adm. by
WB Music Corp.
ASCAP

LYING TO YOURSELF

(Wetton/Howe)

℗ 1983 The David Geffen Company


polydor
Low-Sal
Music
Company
BMI
Time: 2:44
From Polydor
Album
PD-1-6080
"A ROCK
AND ROLL
ALTERNATIVE"
STEREO
PD 14397
(76 NP 2274 S)
Intl. #
2066 822
Produced by
Buddy Buie
℗ 1976
POLYDOR
INCORPORATED
NEON NITES
(Buie-Nix)
ATLANTA RHYTHM SECTION
Associate Producers:
Robert Nix-J.R. Cobb
MANUFACTURED BY POLYDOR INCORPORATED, NEW YORK, N.Y.


polydor
Low-Sal
Music
Company
BMI
Time: 3:30
From Polydor
Album
PD-1-6080
"A ROCK
AND ROLL
ALTERNATIVE"
STEREO
PD 14397
(76 NP 2269 S)
Intl. #
2066 822
Produced by
Buddy Buie
℗ 1976
POLYDOR
INCORPORATED
DON'T MISS THE MESSAGE
(Buie-Cobb-Nix)
ATLANTA RHYTHM SECTION
Associate Producers:
Robert Nix-J.R. Cobb
MANUFACTURED BY POLYDOR INCORPORATED, NEW YORK, N.Y.


Epic
STEREO
45 RPM
Engineer:
Allan Douglas
34-03367
ZSS 170699
℗ 1982 CBS Inc.
3:27
GOODY TWO SHOES
A. Ant - M. Pirroni- Taken From The Epic
Lp: "FRIEND OR FOE" ARE 38370
ADAM ANT
Produced by Adam Ant &
Marco Pirroni
"EPIC" IS A TRADEMARK OF CBS INC./ MARCA REG.


Epic
STEREO
45 RPM
34-03367
ZSS 170395
© 1982 CBS Inc.
2:44
CRACKPOT HISTORY
ADAM ANT
"EPIC" IS A TRADEMARK OF CBS INC./ MARCA REG.

RCA



MONO
JH-12262
(PB-12262)
PA-12262-C
NOT
FOR SALE
Cross Keys
Pub. Co. Inc.,
ASCAP/Tree
Pub. Co. Inc.,
BMI
3:24
Intro: 16
End: Cold

Produced by
Larry Butler
Strings
arranged by
Bill Justis

LADY LAY DOWN

(from the "Both Sides of Love" album, AQL1-3926)
(R. Van Hoy-D. Cook)

PAUL ANKA

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RCA CORP.—MADE IN U.S.A. ℗ 1981 RCA RECORDS

RCA



STEREO
JH-12262
(PB-12262)
PB-12262-A
NOT
FOR SALE
Cross Keys
Pub. Co. Inc.,
ASCAP/Tree
Pub. Co. Inc.,
BMI
3:24
Intro: 16
End: Cold

Produced by
Larry Butler
Strings
arranged by
Bill Justis

LADY LAY DOWN

(from the "Both Sides of Love" album, AQL1-3926)
(R. Van Hoy-D. Cook)

PAUL ANKA

TMK(s)® Registered • MARCA(s) REGISTRADA(s)
RCA CORP.—MADE IN U.S.A. ℗ 1981 RCA RECORDS


Epic
MONO
45 RPM
DEMONSTRATION
NOT FOR SALE
8-50045
ZSP 159435
℗ 1974 CBS Inc.
Intro. :17
2:56
Publisher:
Rytvoc Inc.
(ASCAP)
CHOO CHOO CH'BOOGIE
-M. Gabler - V. Horton - D. Darling- Taken From The
Epic Lp: "ASLEEP AT THE WHEEL" KE 33097
ASLEEP AT THE WHEEL
Produced by Norro Wilson
℗ "EPIC," MARCA REG.


Epic
STEREO
45 RPM
DEMONSTRATION
NOT FOR SALE
8-50045
ZSS 159436
℗ 1974 CBS Inc.
Intro. :17
2:56
Publisher:
Rytvoc Inc.
(ASCAP)
CHOO CHOO CH'BOOGIE
-M. Gabler - V. Horton - D. Darling- Taken From The
Epic Lp: "ASLEEP AT THE WHEEL" KE 33097
ASLEEP AT THE WHEEL
Produced by Norro Wilson
®"EPIC," MARCA REG.


ABC-PARAMOUNT
Leeds Music Corp
ASCAP
2:58
45-9987
AMP 45-3483
(All of A Sudden)
MY HEART SINGS
(Rome-Jambian-Herpin)
PAUL ANKA
Arranged and Conducted by
DON COSTA
A PRODUCT OF AM-PAR RECORD CORP.


ABC-PARAMOUNT
Spanka Music
BMI
2:35
45-9987
AMP 45-3484
THAT'S LOVE
(P. Anka)
PAUL ANKA
Arranged and Conducted by
DON COSTA
A PRODUCT OF AM-PAR RECORD CORP.

RCA VICTOR



47-8115

Spanka Music Corp., BMI

NO7W-6002

2:15

45 RPM

LOVE

(Makes the World Go 'Round)

(Paul Anka)

PAUL ANKA

MANUFACTURED BY CAMY PRODUCTIONS, INC. FOR RADIO CORPORATION OF AMERICA

TMK(s) ● REGISTERED ● MARCA(s) REGISTRADA(s) ● RADIO CORPORATION OF AMERICA — MADE IN U.S.A.


RCA VICTOR
47-8115
Spanka Music Corp., BMI
N7QW-5111
2:22
45 RPM
CRYING IN THE WIND
(Paul Anka)
PAUL ANKA
Arranged and conducted by
Ray Ellis
MANUFACTURED BY CAMY PRODUCTIONS, INC. FOR RADIO CORPORATION OF AMERICA
MARCA(S) REGISTRADA(S) • RADIO CORPORATION OF AMERICA—MADE IN U.S.A.


FLASHBACK
RECORDS
PROMO
MUSIC
BM 6304
FLB 2
TIME 2:30
TONIGHT TONIGHT
(B MYLES)
THE MELLO KINGS
A PRODUCT OF BELL RECORDS, INC. • NEW YORK


FLASHBACK
RECORDS
ANC
MUSIC
BMI
FLB 2
TIME: 2:10
THRILL ME
(R. LEVISTER)
THE MELLO KINGS
A PRODUCT OF BELL RECORDS, INC. • NEW YORK

RCA



Taylor House of Mus. BMI
Producer:
A. V. Millsaleted/
Lonnie Wilson
Executive
Producer:
Ruth Tucker

A SIDE
C 21-6
Time 3:03
Intro: :09
(LI-10085)

"JUST FOR THE CHILDREN"

(Travis Glenn)

TRAVIS GLENN

Distributed by RCA Productions P.O. Box [illegible]


KBIK
Publishers Mus.
ASCAP
Producer:
A. V. Mittelstedt/
Lonnie Wright
Executive
Producer:
Ruth Tucker
B SIDE
C 21-5
Time: 2:46
Intro: :09
(U-10085)
MIDNIGHT CONSCIENCE
(Travis Glenn)
TRAVIS GLENN


ARC
COLUMBIA • ARC • COLUMBIA • ARC • COLUMBIA • ARC •
AMERICAN RECORDING COMPANY
KALIMBA
℗ 1979
American
Recording
Company
STEREO
Intro. :15
3:40
Arranged by
Coleridge Taylor
Perkinson
Produced by
D.J. Rogers
45 RPM
DEMONSTRATION
NOT FOR SALE
3-10963
ZSS 165803
Publisher:
Circle R
Publishing
(ASCAP)
D.J. ROGERS
TRUST ME (Part 1)
-D.J. Rogers- Taken From The Arc
Lp: "TRUST ME" JC 36002
"COLUMBIA" IS A TRADEMARK OF CBS INC / MARCA REG
ARC IS A TRADEMARK OF THE AMERICAN RECORDING COMPANY


ARC
COLUMBIA • ARC • COLUMBIA • ARC •
AMERICAN RECORDING COMPANY
KALIMBA
© 1979
American
Recording
Company
MONO
Intro. :15
3:40
Arranged by
Coleridge Taylor
Perkinson
Produced by
D.J. Rogers
45 RPM
DEMONSTRATION
NOT FOR SALE
3-10963
ZSP 165802
Publisher:
Circle R
Publishing
(ASCAP)
D.J. ROGERS
TRUST ME (Part 1)
-D.J. Rogers- Taken From The Arc
Lp: "TRUST ME" JC 36002
"COLUMBIA" IS A TRADEMARK OF CBS INC / MARCA REG
ARC IS A TRADEMARK OF THE AMERICAN RECORDING COMPANY


APR 29 1974
BOGART TO BOWIE
(P. Sears-K. McDonald)
STEREO
3880
(S45-90472C)
(From the LP
"INSANE
ASYLUM"
ST-11224)
Black Dragon
Music, BMI
Intro.-:00
2:48
Produced by
David Briggs
KATHI McDONALD
℗1974 Capitol Records, Inc.
Capitol®


(Love Is Like A)
HEAT WAVE
(Holland-Dozier-Holland)
STEREO
Stone Agate
Music
Division
BMI
3880
(S45-90474)
Intro.-:10
2:03
Produced by
David Briggs
(From the LP
"INSANE
ASYLUM"
ST-11224)
KATHI McDONALD
℗1974 Capitol Records, Inc
APR 29 1974
Capitol

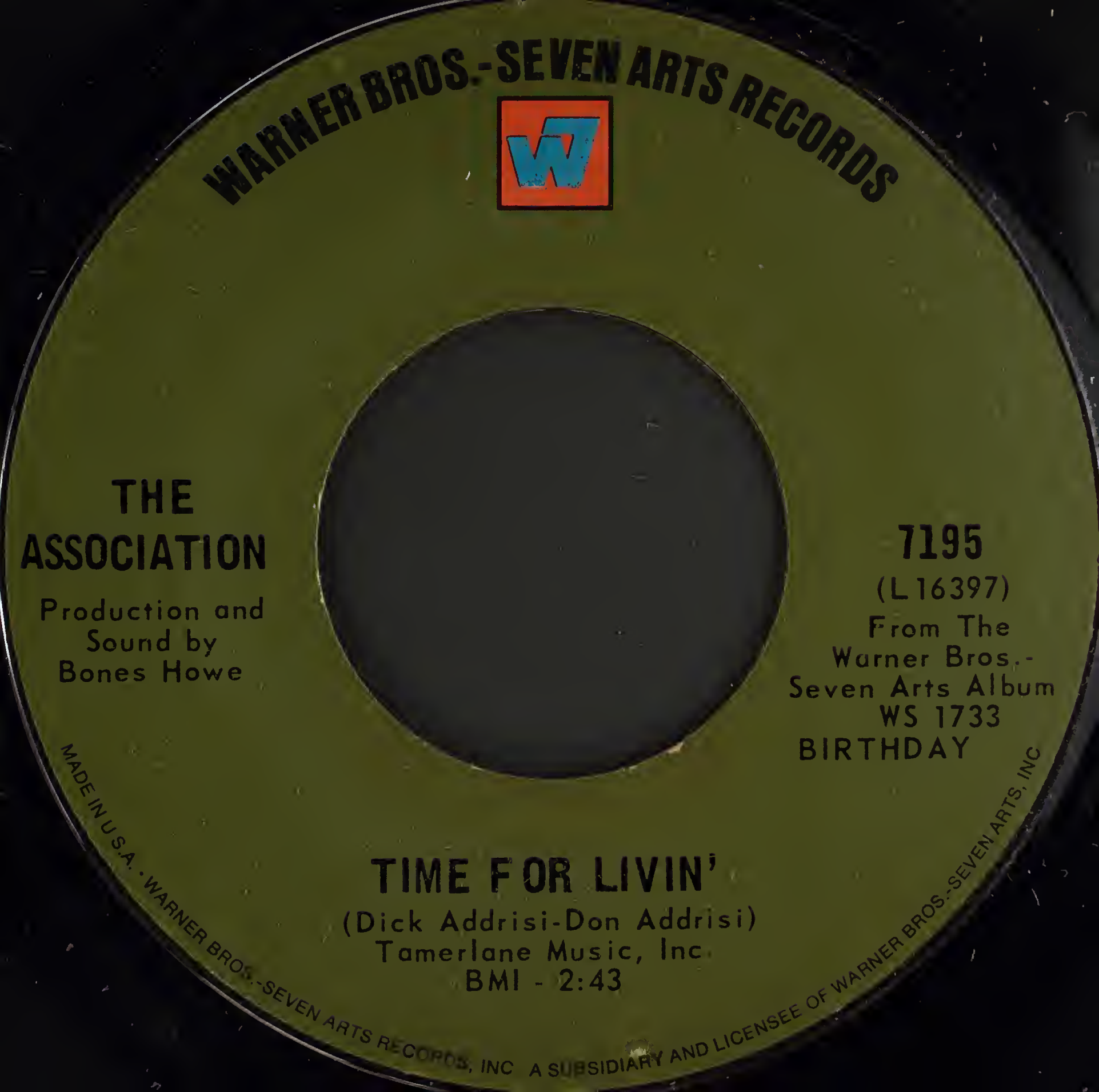

AL DI LA
(E. Drake-C. Donida)
From the Warner Brothers Picture
"Rome Adventure"
M. Witmark & Sons
ASCAP
2:34
4742
(45-37379)
Produced by:
Nick Venet
Capitol
REG U.S. PAT. OFF.
RECORDS
RAY ANTHONY
With Orchestra Conducted by
Jimmie Haskell
MFD. BY CAPITOL RECORDS, INC., U.S.A. • T.M. Capitol MARCA REG.

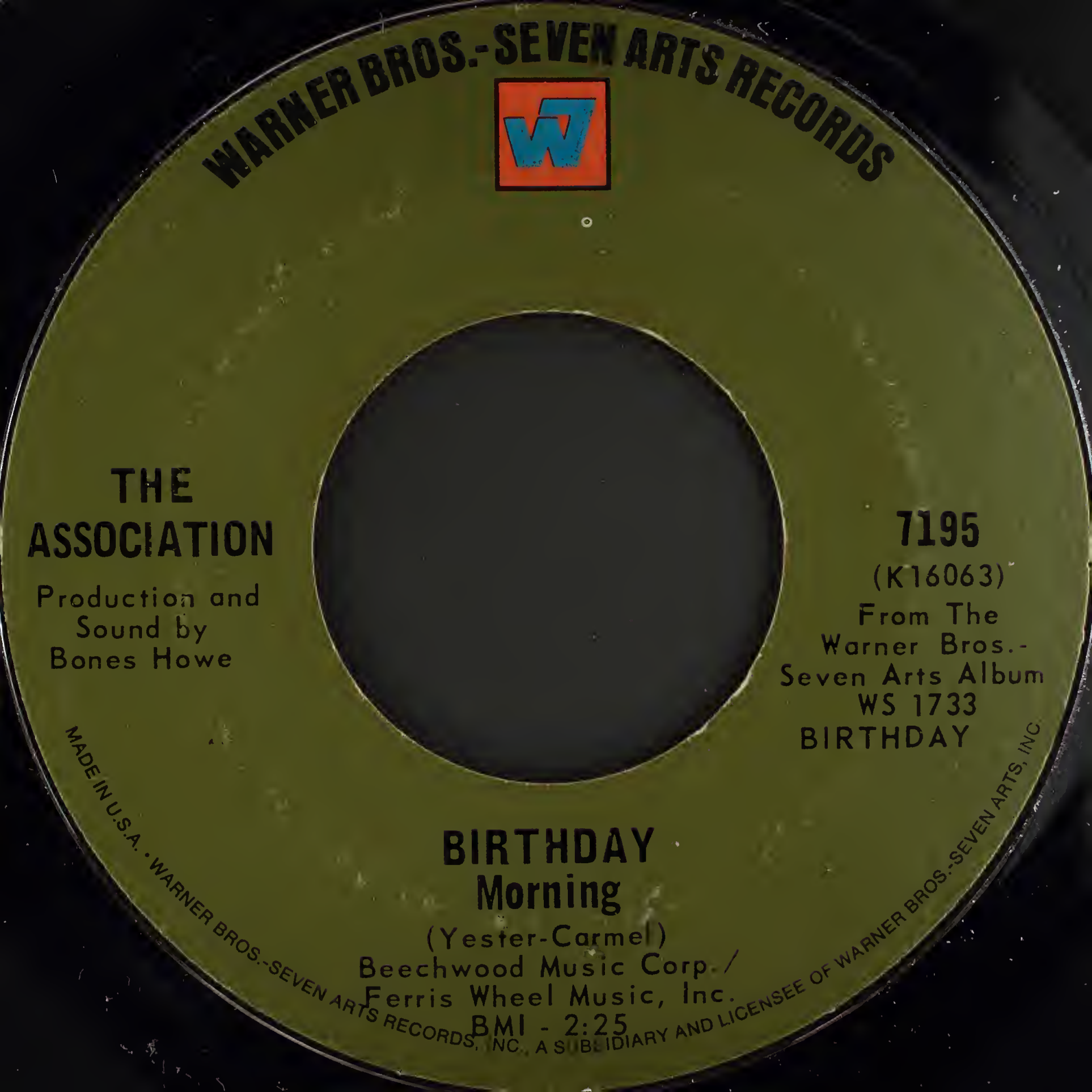

Capitol
REG. U.S. PAT OFF
MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES-EMI, INC., U.S.A.
STEREO
4776
S-95774A
(from the LP "ANOTHER TASTE" SOO-11951)
On Time Music, Inc. BMI
3:54
Produced by Fonce Mizell & Larry Mizell for Skyhigh Productions.
Co-Produced by A Taste Of Honey
RACE
(P. Kibble-T. Aldridge)
A TASTE OF HONEY
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MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES-EMI, INC., U.S.A.
STEREO
4776
S-95862
(from the LP "ANOTHER TASTE" SOO-11951)
On Time Music, Inc. BMI
3:55
Produced by Fonce Mizell & Larry Mizell for Skyhigh Productions.
Co-Produced by A Taste Of Honey
LET'S BEGIN
(J. Johnson-P. Kibble)
A TASTE OF HONEY
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©1979 Capitol Records, Inc.
On Time Music, Inc.- BMI
STEREO
Intro.—:40
3:54
P-4776
S95774A
(from the LP "ANOTHER TASTE" SOO-11951)
Produced by Fonce Mizell & Larry Mizell for Skyhigh Productions. Co-Produced by A Taste Of Honey
A TASTE OF HONEY
RACE
(P. Kibble-T. Aldridge)
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©1979 Capitol Records, Inc.
On Time Music, Inc.- BMI
Intro.—:40
3:54
MONO
P-4776
PRO-9222
(from the LP "ANOTHER TASTE" SOO-11951)
Produced by Fonce Mizell & Larry Mizell for Skyhigh Productions. Co-Produced by A Taste Of Honey
A TASTE OF HONEY
RACE
(P. Kibble-T. Aldridge)
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WARNER BROS.-SEVEN ARTS RECORDS
THE ASSOCIATION
Production and Sound by Bones Howe
7195
(L16397)
From The Warner Bros.-Seven Arts Album WS 1733
BIRTHDAY
TIME FOR LIVIN'
(Dick Addrisi-Don Addrisi)
Tamerlane Music, Inc.
BMI - 2:43
MADE IN U.S.A. · WARNER BROS.-SEVEN ARTS RECORDS, INC A SUBSIDIARY AND LICENSEE OF WARNER BROS.-SEVEN ARTS, INC


WARNER BROS.-SEVEN ARTS RECORDS
THE ASSOCIATION
Production and Sound by Bones Howe
7195
(K16063)
From The Warner Bros.-Seven Arts Album WS 1733 BIRTHDAY
BIRTHDAY
Morning
(Yester-Carmel)
Beechwood Music Corp./
Ferris Wheel Music, Inc.
BMI - 2:25
MADE IN U.S.A. • WARNER BROS.-SEVEN ARTS RECORDS, INC., A SUBSIDIARY AND LICENSEE OF WARNER BROS.-SEVEN ARTS, INC.

LOVE IS FOR ALL TIME

(D. Everitt/T. Wilson)

(From the I.R.S. album "Ark" SP-70037)

THE ANIMALS

Produced by Burdon/Chandler/Price/
Steel/Valentine and Lipsom

℗1983 I.R.S., Inc.

Jessi Rose Music/
Beulah Mae
Music (BMI)
Administered by
Bug Music

(IR-09923-A)

STEREO

IR-9923

Time: 3:27



INTERNATIONAL RECORD SYNDICATE, INC.

Manufactured and distributed by A&M Records, Inc.

I.R.S.

IT'S TOO LATE

(E. Burdon/J. Sterling)

THE ANIMALS

Produced by Burdon/Chandler/Price/
Steel/Valentine

©1983 I.R.S., Inc.

Nodrub Music/
Leosong Music/
House Of Juses
Music (ASCAP)

(IR-09923-B)

STEREO

IR-9923

Time: 3:58



INTERNATIONAL RECORD SYNDICATE, INC.

I.R.S.

THE NIGHT

(E. Burdon-J. Stirling-D. Evans)
(From the I.R.S. album "Ark" SP-70037)

THE ANIMALS

Produced by Burdon, Chandler, Price, Steel, Valentine, Lipsom

©1983 I.R.S., Inc.

Nodrub Music/
Leosong Music
(ASCAP)/
House of Juices
Music (BMI)
(IR-09920-A)

STEREO

IR-9920
Time: 3:51



INTERNATIONAL RECORD SYNDICATE, INC.

I.R.S.

NO JOHN NO

(A. Price)

THE ANIMALS

Produced by Burdon, Chandler, Price, Steel, Valentine

©1983 I.R.S., Inc.

Russel Street/
Jarrow Pub.
(IR-09920-B)

STEREO

IR-9920

Time: 4:14



INTERNATIONAL RECORD SYNDICATE, INC.

I.R.S.

Silver Spotlight® Series



STEREO
X-212
PAUL
ANKA

14627
3:15

© 1975 Liberty Records, a division of Capitol Records, Inc.

I DON'T LIKE TO SLEEP ALONE

(Paul Anka)

Management Agency & Music Publishing, Inc.—BMI

Produced by Rick Hall, A Fame Prod.
in Association with
Paul Anka Productions

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Silver Spotlight Series



STEREO
X-212
PAUL
ANKA

14159
2:32

℗ 1974 Liberty Records, a division of Capitol Records, Inc.

(You're) HAVING MY BABY

(Paul Anka)

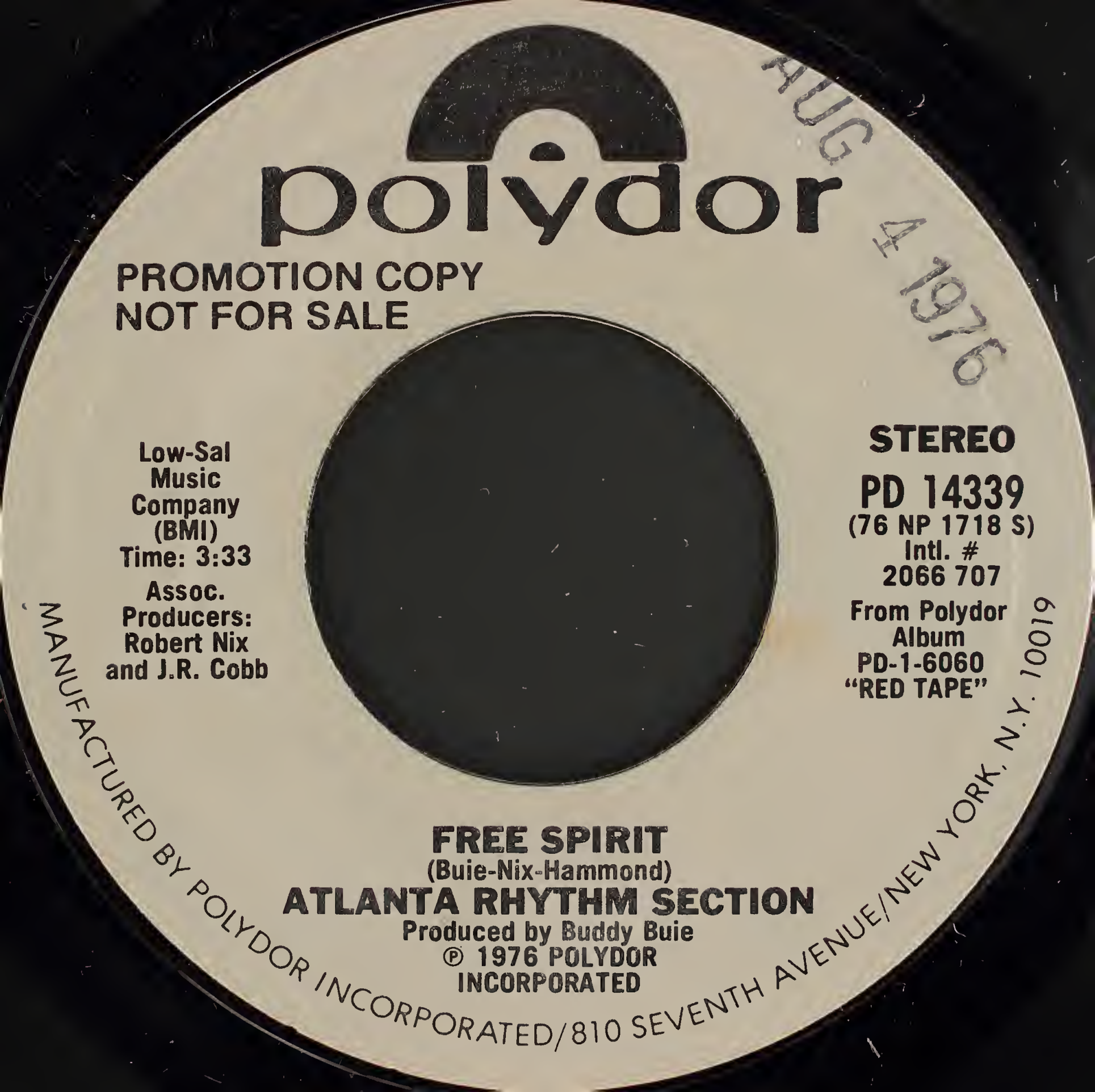
Management Agency & Music Publishing, Inc.—BMI

Produced by Rick Hall, A Fame Prod.
in Association with
Paul Anka Productions

Capitol

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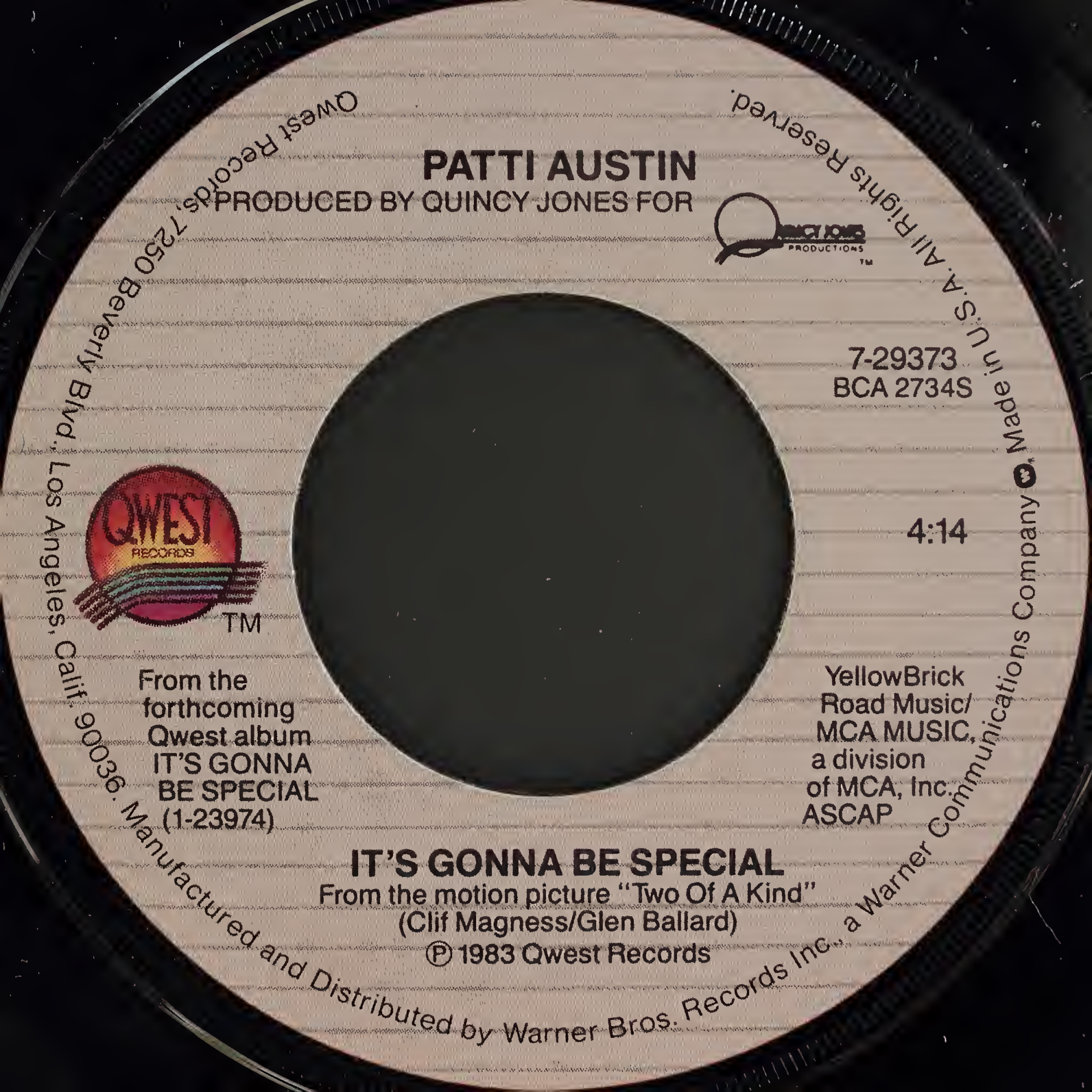

polydor
PROMOTION COPY
NOT FOR SALE
AUG 4 1976
Low-Sal
Music
Company
(BMI)
Time: 3:33
Assoc.
Producers:
Robert Nix
and J.R. Cobb
STEREO
PD 14339
(76 NP 1718 S)
Intl. #
2066 707
From Polydor
Album
PD-1-6060
"RED TAPE"
FREE SPIRIT
(Buie-Nix-Hammond)
ATLANTA RHYTHM SECTION
Produced by Buddy Buie
℗ 1976 POLYDOR
INCORPORATED
MANUFACTURED BY POLYDOR INCORPORATED/810 SEVENTH AVENUE/NEW YORK, N.Y. 10019


Polydor
PROMOTION COPY
NOT FOR SALE
Low-Sal
Music
Company
(BMI)
Time: 3:33
Assoc.
Producers:
Robert Nix
and J.R. Cobb
MONO
PD 14339
(76 NP 1718 M)
Intl. #
2066 707
From Polydor
Album
PD-1-6060
"RED TAPE"
FREE SPIRIT
(Buie-Nix-Hammond)
ATLANTA RHYTHM SECTION
Produced by Buddy Buie
℗ 1976 POLYDOR
INCORPORATED
MANUFACTURED BY POLYDOR INCORPORATED/810 SEVENTH AVENUE/NEW YORK, N.Y. 10019


polydor
Low-Sal
Music Company
(BMI)
(Also includes:
SAN ANTONIO
ROSE -
Bob Willis -
Bourne Co. -
ASCAP)
Time: 3:43
Assoc.
Producer:
Robert Nix-
J.R. Cobb
STEREO
PD 14323
(76 NP 1712-S)
Intl. #
2066 684
℗ 1976
POLYDOR
INCORPORATED
JUKIN
(Buddy Buie-Robert Nix)
From Polydor Album PD-1-6060 "RED TAPE"
ATLANTA RHYTHM SECTION
Produced by Buddy Buie
MANUFACTURED BY POLYDOR INCORPORATED, NEW YORK, N.Y.


polydor
Low-Sal
Music Company
(BMI)
Time: 3:26
Assoc.
Producer:
Robert Nix-
J.R. Cobb
STEREO
PD 14323
(76 NP 1716-S)
Intl. #
2066 684
℗ 1976
POLYDOR
INCORPORATED
BEAUTIFUL DREAMERS
(Buie-Cobb-Nix)
From Polydor Album PD-1-6060 "RED TAPE"
ATLANTA RHYTHM SECTION
Produced by Buddy Buie
MANUFACTURED BY POLYDOR INCORPORATED, NEW YORK, N.Y.


POSSE
RECORDS
"A"
STEREO
3:33
Publisher:
Gold Horizon
Music Corp.,
BMI
45 RPM
DEMONSTRATION
NOT FOR SALE
POS 5009
5009A-1632
From The
Columbia
Pictures
Release
"Stir Crazy"
SIDE 1
TOM SCOTT
GOT 'EM WHERE YOU WANT 'EM
(Tom Scott)
Producer: Tom Scott
℗ 1981 Columbia Pictures
Industries, Inc.
POSSE RECORDS INC. ■ 161 WEST 54TH STREET ■ NEW YORK, NY 10019


PATTI AUSTIN
PRODUCED BY QUINCY JONES FOR
QUINCY JONES PRODUCTIONS ™
7-29373
BCA 2734S
4:14
QWEST RECORDS
TM
From the forthcoming Qwest album IT'S GONNA BE SPECIAL (1-23974)
YellowBrick Road Music/ MCA MUSIC, a division of MCA, Inc. ASCAP
IT'S GONNA BE SPECIAL
From the motion picture "Two Of A Kind"
(Clif Magness/Glen Ballard)
℗ 1983 Qwest Records
Qwest Records, 7250 Beverly Blvd., Los Angeles, Calif. 90036. Manufactured and Distributed by Warner Bros. Records Inc., a Warner Communications Company
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PATTI AUSTIN
PRODUCED BY QUINCY JONES FOR
QUINCY JONES PRODUCTIONS
7-29373
ZNY 2552S
2:41
QWEST RECORDS
TM
YellowBrick Road Music/ Yippity Yippity Music ASCAP
SOLERO
(Quincy Jones/Patti Austin)
℗ 1981 Qwest Records
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PATTI AUSTIN

PRODUCED BY QUINCY JONES FOR





7-29727
ZNY 2553S
3:24

Remixed from the original version available on the Qwest album EVERY HOME SHOULD HAVE ONE (QWS 3591)

Blackwood Music Inc. BMI

EVERY HOME SHOULD HAVE ONE

(Domenic Bugatti/Frank Musker)

℗ 1981 Qwest Records

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PATTI AUSTIN

PRODUCED BY QUINCY JONES FOR

QUINCY JONES PRODUCTIONS™



7-29727
ZNY 2552S
2:41

YellowBrick Road Music/
Yippity Yippity Music
ASCAP

SOLERO

(Quincy Jones/Patti Austin)

℗ 1981 Qwest Records

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PATTI AUSTIN

PRODUCED BY QUINCY JONES
FOR QUINCY JONES PRODUCTIONS





TM

QWE49854
(ZNY 2553S
RE-1)

3:30

From the
Qwest
QWS 3591
Album
EVERY HOME
SHOULD
HAVE ONE

Blackwood
Music Inc.-
BMI

EVERY HOME SHOULD HAVE ONE

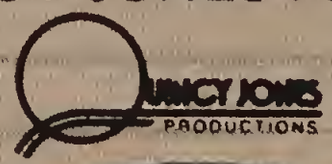
(Domenic Bugatti/Frank Musker)

℗1981 Qwest Records

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PATTI AUSTIN

PRODUCED BY QUINCY JONES
FOR QUINCY JONES PRODUCTIONS





TM

QWE49854
(ZNY 2552S)

2:41

YellowBrick
Road Music/
Yippity
Yippity
Music-ASCAP

SOLERO

(Quincy Jones/Patti Austin)
℗1981 Qwest Records

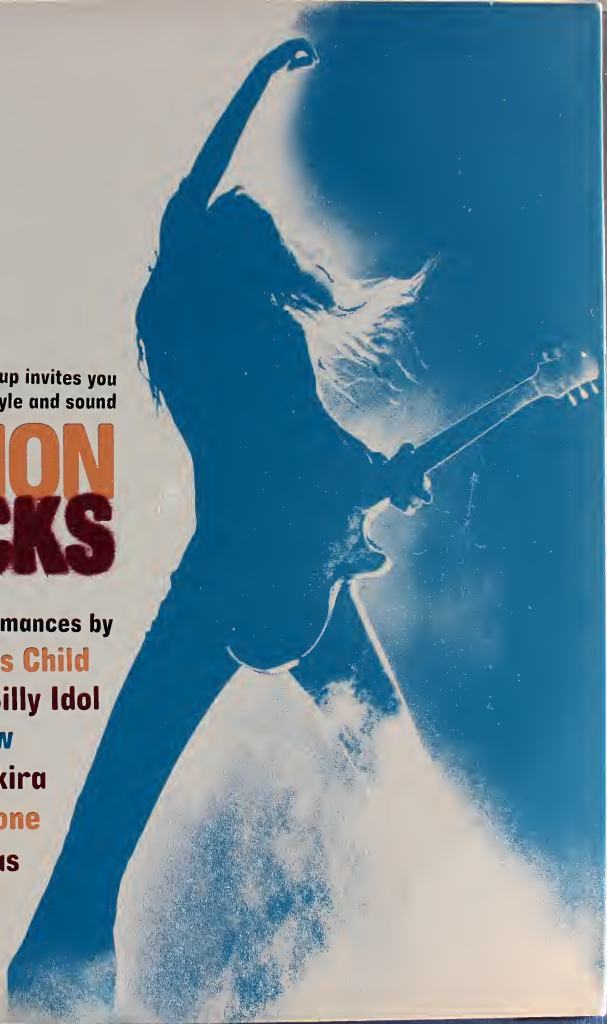
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Duran Duran Billy Idol
Alicia Keys Tim McGraw
Nelly Shakira
Gwen Stefani Joss Stone
The Arcade Fire Rob Thomas



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MEDIA GROUP

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Condé Nast Traveler · Wired · The New Yorker

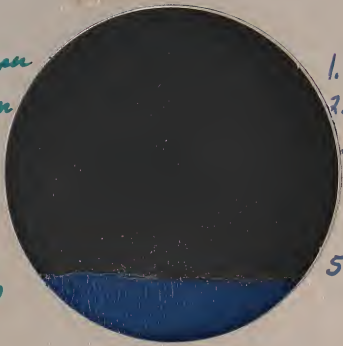
"Dottie"

By

Dottie Pearson

Side One

1. Strong Affection - S - Super
2. Bring It Over Baby - M - Super
3. Rescue - MU - Very Good
4. I Don't Want - M - Super
5. Look Around - MU - Very Good



Side Two

1. House Made Of Love - M - Super
2. Hello Baby - MS - Super
3. Imagine Me - Fair
4. Doing What He Wants Me To - S - Super
5. Well Our Child - MU - Super

DYNAMIX II

DYNAMIX II

™

PROMOTIONAL COPY
NOT FOR SALE

PROMOTIONAL COPY
NOT FOR SALE



DYNAMIX II-RECORDS-INC.

07/26/11
ReTails Thrift Shop
$ .50

STEREO
RS 507

RARE EARTH

GET READY



RS 507

STEREO
RS 507



RARE EARTH

GET READY

PRODUCED BY: Rare Earth

SIDE 1

1.	MAGIC KEY	3:57
2.	TOBACCO ROAD	7:11
3.	FEELIN' ALRIGHT	5:03
4.	IN BED	3:01
5.	TRAIN TO NOWHERE	3:23

SIDE 2

1.	GET READY	21:30

PHOTOGRAPHS: JIM HENDIN • DESIGN: BOB CATO

It was a little past midnight, on July 4th, when I walked into the unpretentious offices and studios of Motown Records. The guys weren't there yet. A session was to begin at one a.m.—"Reserved: Rare Earth."

I couldn't help but be impressed that *this* was Motown. The same Motown that England talks about in their Harlequin record stores; that Sammy Davis raps about on the "Hollywood Palace;" or musicians rave about for studio recording "sound." The same Motown that gave many fellow Detroiters dreams and successes never thought possible.

So . . . a new chapter was about to unfold. The story is really pretty similar. A bunch of talented Detroiters . . . paying dues, sweating gigs, driving nightly on I-75, I-94, I-696 to Lansing, Detroit; anywhere that demands good music.

Some will have known them as the Sunliners, but a recent name change to "Rare Earth" is logical: ". . . Sunliners said nothing—Rare Earth means "rare"— different (get still from the roots) . . . the earth."

In this age of ego-tripping freak bands, the Rare Earth has stood pretty much alone. Pete once said, ". . . we're not trying to get in anyone else's bag—each guy does his own little thing." Yet, despite their individuality, Rare Earth has witnessed standing ovations at Detroit's Roostertail, Grande Ballroom, Ford Auditorium with Blood, Sweat and Tears, and countless outstate clubs.

What explains Rare Earth's charisma? Appearance— for one. Each cat stands handsomely tall as if from a fashion rack at Carnaby. Professionalism—for another. They do their gig; do it well—and split. Musically, Rare Earth is together: ten years from sock hops and dime dances to today's major clubs and concerts has made it so.

What you'll hear on these two sides will be Rare Earth music — put together and perfected through tireless hours on stages, on the road, and in the recording studio.

Showcasing this first collection is "Gettin' Ready"—a piece that has stirred commotion wherever it's heard. Starting with a basic tune, "Gettin' Ready" then allows each guy to jam individually. Every performance is different; this is one version. Dig it.

Rare Earth, to me, is more than great jams and hopeful expectations. They are, in fact, warm friends and good brothers. Wishing success to all they represent is quite an order.

Success to them is what I wish; support of them is what I give; a more distinct limelight is what they deserve.

Hear these jams, see what we mean.

JOHN SMALL/WKNR-FM/Detroit

JACKET CONCEPT/CRAIG BRAUN, INC.

TRADEMARK MOTOWN RECORD CORPORATION/ALL RIGHTS RESERVED • 1968 MOTOWN RECORD CORPORATION • DETROIT, MICHIGAN 48201 • PRINTED IN U.S.A.

EVERYTHING HERE WAS COMPOSED, ARRANGED, PERFORMED, RECORDED, EDITED, AND REMIXED BY ME IN MY STUDIO, WITH THE EXCEPTION OF THE PIANO PARTS WITHIN "A," WHICH WERE ENGINEERED AT MAGNAGRAPHICS STUDIO BY ROBERT PREWITT. THE RECORD WAS MASTERED BY PHIL AUSTIN AT TRUTONE DISC MASTURING LAB. THE PICTURE WAS TAKEN BY CYNTHIA HART. THE MUSIC WAS BORN DURING SPRING, SUMMER, AND EARLY AUTUMN 1978. FOR THIS MUSIC I HAVE USED PIANO, TRUMPET, ALTO SAX, SOPRANO SAX, BASS CLARINET, B♭ CLARINET, GUITAR, BASS, DRUMS, E♭ ALTO HORN, TROMBONE, WINE GLASSES, KITCHEN SINK WITH FAUCET, SLIT DRUM, HARMONICA, CELLO, VIBRAPHONE, SAW, FLEX-A-TONES, BELLS, AND A MISCELLANY OF ARCANE PHONIC APPLIANCES.

ENTHUSIASM (BMI)

A (BMI)

18½ MINUTES



B (BMI)

18½ MINUTES

THIS MUSIC SOUNDS GOOD TO ME, WHICH IS WHY I CHOOSE TO COMPOSE AND PLAY THIS WAY. I AM EXCITED BY THE WAY THIS RECORD TURNED OUT. SOME OR ALL OF THE STUFF ON THIS RECORD MAY NOT COINCIDE WITH YOUR PRECONCEPTIONS ABOUT MUSIC. IT IS NOT INTENDED TO. TRY TO LISTEN WITH YOUR EARS WIDE OPEN. MOVE WITH THE SURPRISE IN THESE SOUNDS. LET THE MUSIC EXIST FREELY. I HOPE YOU LIKE IT.

ENTHUSIASTICALLY, JOE RUDDICK 1978

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by Samuel Taylor Coleridge

The Rime of the Ancient Mariner

from Coleridge's *Poetical Works*, 1834

One of the most evocative, most famous, and most mysterious poems in the English language is undoubtedly THE RIME OF THE ANCIENT MARINER. This seaman's story is full of symbols, supernatural occurrences, moral implication and ambiguity; it has fascinated amateur and scholar alike for over a hundred and fifty years.

GRAPHIC PRODUCTIONS, INC.



DENI HINES
Joy

logo side

Dave's Relentless Dub (6:57)
Remixed by Dave Audé for V8 Management*

Pablo's Tek-House Dub (6:18)
Remix and addition production by Pablo LaRosa

6 42408 10241 4
33 1/3 rpm
4P 1024-1

this side

Eric Kupper Vocal Mix (6:37)
Re-mix and Additional Production for Hysteria Productions

Alarmed Mix (8:08)
Re-mix by Larry Kleppinger, Michael Decero, Eric Rotunno

Produced by: Ian Green
Written by: Deni Hines and Ian Green
*Under Exclusive License from Mushroom Records (mushroom logo)
Published by: Bitchin, Music / BMG Music
*V8 Management: (310) 657-5285

Executive Producers: Jeff Haddad & Randy Sills

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To: Randy
From: Jeff
2 pages
6/2/99

OK
6.17

TEST 6.16

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KNIGHT TIME

"I'VE BEEN WATCHING YOU"

A SIDE:

KNIGHT TIME MIX (6:55)

ORIGINAL MIX (4:54)

B SIDE:

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THROWDOWN BEATS (5:15)

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SOUNDS OF SEBRING 1959

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A SPORTS CAR SPECIAL

5014



RIVERSIDE
HIGH FIDELITY

RLP 5014

Sounds of SEBRING 1959

Annual Florida 12-Hour Grand Prix of Endurance

Many professional drivers dislike the race at Sebring. This is understandable to a certain degree. For one thing, drivers in general dislike long distance endurance races (who's crazy about Le Mans?) because they don't get any real opportunity, under such circumstances, to exercise their ability and skill. Secondly, the course at Sebring and the nature of its varying surfaces make this an exceedingly difficult race on the car, and consequently on the drivers. They seldom get the chance to really enjoy themselves or to get involved in a really good dog fight. They're too busy watching the condition of the car, preserving the brakes, trying to prevent tire wear.

There are, however, a few compensations. Sebring is the only race in America which they all attend regularly and, being normally sophisticated men, they enjoy travelling to the USA and being here. There is also Florida sunshine and fair weather, golf, swimming, boating; and many of them partake of these pleasures during their week in Sebring. But take away these pleasures, by decidedly dread weather conditions, and you would expect to end up with some very grumpy drivers on your hands. Surprisingly enough, despite exactly such weather, this didn't seem to happen at Sebring in 1959. True, every*body* was miserable all week, constantly soaked to the skin, cold and tired. But the drivers seemed to respond to this meteorological double-cross by taking an increased interest in the race. Everybody was anxious, because there was no time to practice. Lots of teams showed up at the practice sessions and most of the drivers took turns plowing through the lakes that abounded the course. But no thing could be learned in these conditions about tire wear, fuel consumption (this later cost Moss his chance of victory), brake efficiency and the hundreds of other little things that a chief mechanic likes to be sure of before the race starts. Ferrari had disc brakes for the first time. As Luigi Chinetti said, Ferrari watched for a couple of years to see how disc brakes would work and then picked the type they thought was the best: Dunlop). There was no opportunity to check them out prior to Saturday morning. Lister came down with one car fitted with an elaborate system of water cooling on the brakes. This was carrying coals to Newcastle, since the weather automatically provided everybody with water cooled brakes. So, we all stood around in the wet and waited. (I watched a dripping flagman standing at the end of the pit alley waving cars out of the pits into the racing traffic. At one point he extracted a sodden sandwich from his pocket and, *after wringing it out*, bravely gulped it down.) The people selling soft and medium drinks must have suffered, since nobody wanted to be reminded of liquid in any form.

And just to put the cap on things, there was the business of the screw worms. I don't know who hatched this diabolical little plot, but it was a lulu! The screw worm, from what we could gather, is a native of Florida with a passion for oranges — and for lemons and grapefruit, too, I guess. He's a prolific little monster and spends all his time eating and reproducing, to the dismay of the orange growers. The state of Florida, determined to do something about this, has collected a large bunch of female screw worms and is in the process of sterilizing them. This is undoubtedly a boon to mankind. The only trouble is that several of the old deserted hangars at Sebring are being used for this work. (As no one should need to be reminded, the Sebring race course is laid out on an air field.) Well, it turns out that the sterilizing of screw worms produces one of the most ugly and horrifying smells imaginable, sort of a cross between the New Jersey marshes and low tide in a jungle backwater, apparently caused by the necessary combination of keeping the worms under hot-house conditions and feeding them a fermenting mulch. Anyway, the idea is that this will in due course prevent the next generation of screw worms from coming into existence. But, in the meantime, there was that smell as an extra added race condition.

Fortunately, most of us retained our senses of humor. During the race, shortly after Moss had had his trouble with the Lister running out of gas and the consequent disqualification due to accepting help in returning to the pits, we were sitting on the pit rail near the Jaguar tower. A regular book, two feet wide and six inches deep, ran underneath our dangling feet, flowing from the direction of the Annoco bridge down towards the Lister pits. Suddenly, a large piece of cardboard floated past with some writing on it. Upon fishing it out of the water, we discovered that it contained the following pencilled inscription: "Help! Out of gas!" Signed: "S. Moss". Somebody willing to remain anonymous in exchange for the satisfaction of amusing a few people, had taken time to set up this little bit of pleasantry.

Hill and Gendebien drove a fine race, well judged and paced, keeping up a good average considering the weather. They were most fortunate to have had Daigh and Gurney's car in such a good position when their own broke down. Both Daigh and Gurney drove remarkably well in a car that was new and quite different to them. Lister's troubles were most unfortunate and certainly not deserved. Aston is the hard luck team of Sebring, but in any case they had a tough row to hoe because of having only one car. The Porsches—well, what can you say about the Porsches? The members of the team (with their quaint references to "our little cars") exuded confidence throughout the entire week and, as usual, were justified. The cars appeared to be trouble-free and ran all day close enough behind the Ferraris to keep *them* worried.

Next year will be the tenth anniversary of the Sebring race. Now, with this rather incredible foul-weather race behind it (in addition to the various usual and unusual events of the past several years), the Sebring race can *truly* be said to be the race that has just about everything, enough behind the Ferraris to keep *them* worried.

Some special notes:

On Side 1, the interview with Shelby and Parnell was recorded under the worst possible weather conditions, with winds up to 40 miles per hour, pouring rain, and water almost a foot deep in the pits, all of which is electrically reflected in the noise on *this* section of the recording.

On Side 2, the explanation of Moss' retirement was given to us by Tex Ash, the Chief Pit Steward.

Special thanks is due to Robert Richer, for conducting some of the interviews and for overall invaluable help; and also to Richard Cohn, for considerable assistance in the setting-up of our recording equipment.

SIDE 1

Interviews with —
Baron von Hanstein; Denise McCluggage; John Fitch; Edgar Barth; Joachim Bonnier; Carroll Shelby and Reg Parnell; Olivier Gendebien; Phil Hill; Briggs Cunningham; Stirling Moss; Count von Trips; Dan Gurney; Cliff Allison; Chuck Daigh.

SIDE 2

Race Day —
LeMans Start; 11 O'Clock Report; Aston-Martin (Reg Parnell) Pit Stop; 12 O'Clock Report; Lotus (Colin Chapman) Pit Stop; Olivier Gendebien; 2:30 PM Report; Phil Hill; Parnell; Baron von Hanstein and Joachim Bonnier; Chuck Daigh; Ferrari (Gurney/Gendebien) Pit Stop; 4 O'Clock Report; Tex Ash; 6 O'Clock Report; 7:30 PM Report; Ferrari (Behra/Allison) Pit Stop; Porsche (Bonnier/von Trips) Pit Stop; 8:30 PM Report; 10 O'Clock Report; the Victory Ramp.

This album marks the fourth year of *Riverside* coverage of America's major sports car event. (It is also the first *Stereo* coverage of the race; this record is also available in Stereophonic form on RLP 11-46). Previous years' LPs are —

SOUNDS of SEBRING (1956) (RLP 5001)
SOUNDS of SEBRING 1957 (a 2-LP set) (RLP 5008/9)
SOUNDS of SEBRING 1958 (RLP 5011)

Other notable albums in *Riverside's* unique series of "Sports Car Specials" include —

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MERCEDES BENZ: W 125 and W 163 (RLP 5012)
VINTAGE SPORTS CARS in HI-FI (RLP 5013)
SPORTS CARS at SEBRING in HI-FI (RLP 5015)

A HIGH FIDELITY Recording (Audio Compensation: RIAA Curve). Produced by BILL GRAUER and BARRETT CLARK. Narrated, and notes written by BARRETT CLARK. Cover produced and designed by PAUL BACON-KEN BRAREN-HARRIS LEWINE. Engineer: RAY FOWLER. Recorded in Sebring, Florida; March, 1959.

RIVERSIDE RECORDS
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This record will provide highest quality sound reproduction on both standard long-play and Stereophonic playback systems.

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SQUARE WAVE TRACKING AND INTERMODULATION TEST RECORD

The STR-112 permits detailed study of tracking capabilities of stereophonic phonograph pickups. The square wave modulation allows a rapid appraisal of stylus-tip mass, damping, and tracking. Low frequency compliance and tracking are determined by means of 300 Hz bands of progressively increasing amplitude. Intermodulation distortion measurements are made possible by graduated 200 and 400 Hz intermodulation test bands. Furthermore, all of these tests are provided in left-right or lateral-vertical modulation modes. The STR-112 has been cut with vertical angle approximating 15°, which is representative of current recording practice. It replaces the now-obsolete STR-110 and STR-111 Test Records.

SQUARE-WAVE TESTS

Two groups of four 1000 Hz square-wave test bands are provided on the STR-112, Side A, at the outer and inner radii of the disc. These bands are placed in a lateral-left-right-vertical modulation sequence. The actual modulation excursion, as viewed under a microscope, is a triangle wave. Therefore, playback with an ideal velocity responsive pickup will yield a square wave. The velocity at the "slopes" is 5 cm per second in the lateral or vertical mode and 3.54 cm per second in the left and right mode (the rms and maximum velocities of such a wave being identical).

If the record were infinitely rigid, and the effective stylus-tip impedance zero, then the stylus motion at each groove wall would be projected as a series of V-shaped segments topped by an arc with a radius equal to the radius of the stylus (Figure 1). The normal acceleration at the arc-shaped portion is given by equation V^2/R where V is the linear groove velocity in cm per second and R is the stylus tip radius in centimeters. With V = 50 cm per second and R = .0007 inch (.00178 cm) accelerations of the order of 1,400,000 cm per sec² (equivalent to 1400 G units) would occur. Acceleration at the bottom of the V-shaped segment would be infinite. However, because of the vertical pickup force, the sylus actually deforms the elastic groove wall. Also, the mass and damping of the stylus are not zero. The abrupt changes in slope tend to cause oscillations of the dynamic system comprising the stylus assembly and groove

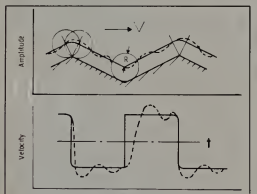


FIGURE 1.
THEORETICAL AND PRACTICAL WAVEFORMS

compliance. This is illustrated by the broken line. With a velocity responsive pickup (magnetic, moving coil, etc.), the square wave will exhibit oscillations on its horizontal portions which correspond to the slopes of the V. The magnitude and duration of these oscillations will depend upon the sylus assembly and damping. Ideally, a square wave will be approached.

A piezoelectric (crystal, ceramic) pickup is amplitude responsive, and, therefore, its voltage function will portray a triangular wave. To convert a crystal or ceramic pickup to velocity-responsive operation, a resistor, r, should be connected across its terminals. The relationship between r and the pickup capacity, c, being such that r = 1/wc above the highest frequency of interest. Usually, a 3000-ohm resistor will suffice for this purpose.

Prior to testing the square wave response of any pickup, its velocity response-frequency characteristic should be verified with one of the CBS Laboratories Frequency Response Test Records. If the characteristic is not "flat," then the square wave will be altered and its interpretation becomes difficult.

TRACKING

Tracking bands with high level lateral and vertical modulation are provided between the outer and inner square-wave bands on Side A. These bands may be used to examine the tracking ability of a cartridge as well as to calculate the compliance of the pickup in the lateral and vertical modes.

These bands contain sine wave modulation recorded in increments of increasingly higher level. Both lateral and vertical bands begin at the level of +6 dB relative to 11.2 μm which is equivalent to the "0 dB" music level at 300 Hz, and increase in 3 dB steps. The lateral band reaches +18 dB which is four times the nominal level or 89.6 μm, and is representative of the maximum excursion reached on recorded musical program. The vertical peak amplitude reaches +12 dB or 44.8 μm. This level is limited by the thickness of the lacquer coating available on recording masters. The +12 dB level also represents the maximum modulation excursion encountered on music program discs.

To use these bands for determining tracking ability, begin with the +6 dB signal and determine if mistracking occurs on this or subsequent higher levels by listening or by observing waveform distortion on an oscilloscope. Adjustments of vertical tracking force and/or antiskating force may permit tracking the higher levels.

The 300 Hz compliance value of the pickup may be easily determined by the following method. Referring to Figure 2, let the normal stylus force against the groove by F_V dynes. (Dynes are obtained by multiplying grams by 980.) This is an average force. As the stylus follows the groove modulation, this force will be modulated by the quantity A_V/C_V, where A_V is the vertical peak amplitude and C_V is the vertical pickup compliance. If F_V is gradually diminished or the amplitude is increased, eventually the quantity A_V/C_V equals F_V, then the stylus loses contact with the groove and mistracking occurs. In that instance the vertical compliance may be calculated by the equation:

$$C_V = A_V/F_V \text{ (dynes)} \quad \text{cm/dyne}$$
$$= A_V/980 \text{ F (grams)} \quad \text{cm/dyne}$$

A similar situation takes place with lateral modulation of peak amplitude A_L when the groove has 45° sidewalls and the following applies:

$$C_L = A_L/F_V \text{ (dynes)} \quad \text{cm/dyne}$$
$$= A_L/980 \text{ F (grams)} \quad \text{cm/dyne}$$

The lateral and vertical amplitudes of the 300 Hz bands have been measured with precision, and are appropriately labeled on the record.

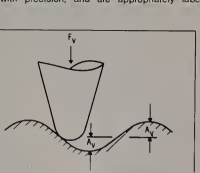


FIGURE 2.
COMPLIANCE MEASUREMENT

INTERMODULATION TESTS

Intermodulation tests are valuable for studying those forms of distortion which occur when the presence of one signal affects the amplitude of another signal. For example, when a large-amplitude low-frequency wave is reproduced with a pickup which has an unduly high stylus-point impedance, the instantaneous force between the stylus and the groove wall may vary from almost twice the steady-state force to practically zero. This effect by itself will not cause significant distortion in the low-frequency signal, however, it might greatly affect the amplitude of a high-frequency signal superimposed upon the low-frequency signal. The resulting "modulation" of the high-frequency signal by the low-frequency signal will give rise to unpleasant sum and difference inharmonic components. Another common cause of intermodulation is misalignment between the motion of the stylus and the groove modulation, i.e., "tracking distortion." Additionally, any nonlinearities in the transducer mechanism will cause intermodulation between two simultaneous tones.

In the STR-112, intermodulation test tones were recorded by combining variable amplitude 400 and 200 Hz tones, respectively, with a 4000 Hz tone of constant amplitude. To observe this intermodulation, the pickup output is connected to an oscilloscope after passing through a high-pass filter to eliminate the low frequency tone. If there is no intermodulation, the high-frequency signal will have a constant amplitude; if there is intermodulation, then it will have the appearance of a modulated carrier as shown in Figure 3. To a first approximation, the degree of intermodulation can be ascertained by measuring the peak-to-peak amplitudes at the crest and the trough of the wave. Let these be A_{max} and A_{min}. The intermodulation is then given by the equation:

$$\text{I. M.} = [\,(A_{max} - A_{min}) / (A_{max} + A_{min})\,] \times 100\%$$

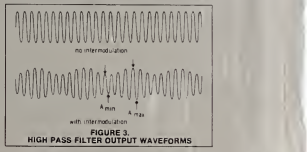


FIGURE 3.
HIGH PASS FILTER OUTPUT WAVEFORMS

Two sets of intermodulation test bands have been provided on Side B of the STR-112. The outer set contains 400 and 4000 Hz tones, the inner set 200 and 4000 Hz tones. This allows the intermodulation tests to take place at frequencies where the greatest recorded amplitudes are apt to occur and also permits the record to be used with intermodulation test meters.

First on Side B is a lateral 4000 Hz band recorded at a level 6 dB below the standard recording level of 5 cm per second rms, and which corresponds to a peak amplitude of 1.4 μm. This level was chosen sufficiently low to obtain a radius of curvature of groove modulation substantially greater than the stylus radius. This first band may be conveniently used to set the carrier level on the intermodulation meter. On the next band, a 400 Hz lateral tone is added at the standard level according to the RIAA curve. This level is 6 dB above the amplitude of a 1000 Hz tone recorded at 5 cm per second rms. On the succeeding bands, the 4000 Hz tone remains constant but the 400 Hz tone is increased in 3 dB steps until a +18 dB level is obtained. In general, amplitudes of this magnitude are seldom encountered during music program reproduction.

In the next band group, the 4000 Hz tone has the same amplitude as in the first band, but is recorded in the vertical mode. The 400 Hz tones at +6, +9, +12 dB also are recorded in the vertical mode. Higher levels of vertical modulation were not provided because of thickness limitations of the master lacquer disc. For the same reason, vertical modulation at a level greater than +12 dB at low frequencies is not likely to be found in commercial stereophonic records.

The 200-4000 Hz bands, lateral and vertical, are similar to the 400-4000 Hz bands, and are located on the inside half of Side B.

CBS TECHNOLOGY CENTER

CBS Inc.
High Ridge Road
Stamford, Conn. 06905

Technical Series
PROFESSIONAL TEST RECORDS



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CBS Laboratories Technical Series Professional Test Records are unique, high-precision tools designed to assist audio and quality control engineers and test and service technicians in the rapid evaluation of audio components, equipment and systems. Each record has a complete series of tests, which eliminates the need for equipment, saves hours of time, and makes it a productive tool in the laboratory, on the production line, and in field testing.

STR 170 318 Microsecond Frequency Response Test Record

The STR 170 provides pickup designers and recording studios with a high-level, easily-equalized signal for frequency response and channel separation measurements. The STR 170 employs a 318 microsecond characteristic corresponding to the "test" or "flat" mode common to most disc recording equipment. Constant amplitude recording is employed in the region below 500 Hz with constant velocity recording in the region above. The transition is smooth, in contrast with the STR 100 which employs a sharp breakpoint at 500 Hz. The record is suitable for use with a graphic level recorder to provide permanent, visible records for precise evaluation.

SIDE A:

Band 1	Left sweep, 40-20,000 Hz, -1 dB re 3.54 cm per sec rms at 1 kHz
Band 2	Right sweep similar to Band 1A
Band 3	Lateral sweep, 40-20,000 Hz, -1 dB re 5 cm per sec rms at 1 kHz
Band 4	Left spot frequencies, 20-20,000 Hz, -1 dB re 3.54 cm per sec rms at 1 kHz
Band 5	Left channel reference tone, 1,000 Hz, 3.54 cm per sec rms
Band 6	Right channel reference tone, 1,000 Hz, 3.54 cm per secs rms
Band 7	Lateral reference tone, 1,000 Hz, 5 cm per sec rms

SIDE B:

Band 1	Lateral spot frequencies, 20-20,000 Hz, -1 dB re 5 cm per sec rms at 1 kHZ
Band 2	Right spot frequencies, 20-20,000 Hz, -1 dB re 3.54 cm per sec rms at 1 kHz

STR 170 ..... $15.00

STR 101 Seven Steps to Better Listening

Through easy to make tests and simple narrative, this test record for home use will help you to blend electronic components, room acoustics and the characteristics of your own ears into one well-tuned system for the enjoyment of all recorded sound. You will be able to assure yourself that your equipment functions properly, and also learn to "tune" your record player to your own hearing and to the acoustics of the room in which you are listening.

A Booklet of detailed operational procedures by the noted author, Edward Tatnall Canby, is also included.

SIDE A:	STEREO TESTS
Band 1	Left-Right Identification
Band 2	Phasing Test.
Band 3	Loudspeaker Balance.
Band 4	Tone Control Setting (one-third octave noise bands).
Band 5	Alternate Phasing Test.

SIDE B:	STEREO-MONAURAL TESTS
Band 1	Tone Control Setting (one-third octave noise tone).
Band 2	Buzz and Rattle Elimination (high level glide tone).
Band 3	Lateral Tracking Test.
Band 4	Vertical Tracking Test.

STR 101 Net Each $6.98

SQT 1100 Quadraphonic Test Record

The SQT-1100 is designed for calibration, verification, and adjustment of SQ® decoding equipment. The record provides test bands for pickup measurements, for adjustment of decoder electronics and for channel identification and balance. Each band is described in terms of recorded characteristics and its intended use.

SIDE A:

Band 1	Lateral 1 kHz, 0 dB reference tone, 5 cm/sec rms
Band 2	Left Front sweep frequency; 40-20,000 Hz, RIAA equalization, -15 dB re 3.54 cm/sec rms at 1 kHz
Band 3	Right Front sweep frequency; 40-20,000 Hz, RIAA equalization, -15 dB re 3.54 cm/sec at 1 kHz
Band 4	Right Back sweep frequency; 40-20,000 Hz RIAA equalization, -15 dB re 3.54 cm/sec at 1 kHz
Band 5	Left Back sweep frequency; 40-20,000 Hz, RIAA equalization, -15 dB re 3.54 cm/sec at 1 kHz
Band 6	Pickup phase measurement: Lateral spot frequencies 63, 125, 250, 500 Hz, 1, 2, 2.5, 3.15, 4, 5, 6.3, 8, 10, 12.5, 16, 20kHz low frequency constant amplitude to high frequency constant velocity, 3 dB knee at 500 Hz, -1 dB at 1 kHz
Band 7	Channel identification Signals a) Center Front —CF b) Right Front —RF c) Center Right —CR d) Right Band —RB e) Center Back —CB f) Left Back —LB g) Center Left —CL h) Left Front —LF i) Center Front—CF
Band 8	Left 1 kHz, 0 dB reference tone, 3.54 cm/sec rms
Band 9	Right 1 kHz, 0 dB reference tone, 3.54 cm/sec rms

SIDE B:

Band 1	Lateral 1 kHz, 0 dB reference tone, 5 cm/sec rms
Band 2	AGC adjustment: Lateral 1 kHz, -27 dB to + 12 dB, 3 dB steps
Band 3	Single Channel Logic Circuit Dynamics: 1 kHz, 0 dB level, 1 second ON, 1 second OFF, LF, CF, RF, RB, CB, LB
Band 4	Alternating Channel Logic Circuit Dynamics, switching between channels 1 kHz, 0 dB level, 1 sec per channel, LF to RF, RF to RB, RB to LB, LB to LF, CF to CB, LF to RB, RF to LB, LF to CF, LF to CB, RF to CF, RF to CB
Band 5	1 kHz, 0 dB Channel Level a) Left Front — Left 3.54 cm/sec rms b) Right Front — Right 3.54 cm/sec c) Left Back — Clockwise Helical Modulation 3.54 cm/sec—Left + 90° rel Right, each 2.5 cm/sec rms d) Right Back — Counterclockwise Helical Modulation, 3.54 cm/sec —Right +90° rel Left, each 2.5 cm/sec rms e) Center Front — Lateral 3.54 cm/sec rms f) Center Back — Vertical 3.54 cm/sec rms

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After The Rain
Daybreak
Holy Kiss Records

Daybreak

"This album is dedicated to the memory of Ray Sauder, who played drums with 'Daybreak' for two years. The title song, 'After the Rain', Ray wrote shortly before he drowned in New Jersey, July 1975.

When we walk down the stairs off the pedestal of what others want us to be, and become what we are, we make some very interesting discoveries—one of which is honesty. Honesty is only complete, when it is based on the truth, Jesus. 'Daybreak' is honestly what they are, free in their creator. Contained in this album are 10 songs, which express that freedom.

Remaining what we are, we walk back up the stairs, open the door to the outside world. It just may be raining, but thank God, anyway. And remember, 'After The Rain—Daybreak.'"

Randy Matthews

Produced by Randy and Monty Matthews
Special Vocal and Instrumental arrangements—Randy and Monty Matthews
Business arrangements made through courtesy of Dharma Productions
MUSICIANS: Marlin Nafziger—Bass, Vocals; Jim Nafziger—Lead Guitar, Harmonica, Vocals; Daryl Shirk—Lead Vocals; Fred Miller—Drums; Vernon Stoltzfus—Lead Vocals, Piano; Mike Johnson—Bass, Lead Guitar, Piano; Bobby Daniels—Drums, Percussion
Engineers: Travis Turk, Richard Shook
Recorded at Celebration Studios and Ironside Studio—Nashville, Tenn.
Cover Design and Art: Steve Smith
Cover conceived by Randy Matthews

SIDE ONE

1. Summer Sun 2:00 Jim Nafziger
2. Who's Fool Are You? 2:29 Jim Nafziger
3. And I Love You 4:20 Vernon Stoltzfus
4. He May Be Coming Soon 3:12 Jim Nafziger
5. Movin' On 5:25 Jim Stauffer (Zechariah)

Side Two

1. After The Rain 3:41 Ray Sauder
2. Free In You 4:27 Vernon Stoltzfus
3. Send Me Your Rain 3:12 Jim Nafziger
4. Lord Forgive Me 3:31 Daryl Shirk
5. Back On The Road 3:20 Vernon Stoltzfus
6. Summer Sun—(Reprise) 1:40 Jim Nafziger

Marlin Nafziger—Bass, Vocals
Daryl Shirk—Lead Vocals
Jim Nafziger—Lead Guitar, Harmonica, Vocals
Fred Miller—Drums
Vernon Stoltzfus—Lead Vocals, Piano
Photographs by Michael Harris
Art Direction by Steve Smith
Special Thanks To:
Mike Johnson—Bass, Lead Guitar, Piano
Bobby Daniels—Drums, Percussion

DAYBREAK
c/o Marlin Nafziger
Rural Route 2
Gap, PA 17527

All songs Published by HOLY KISS PUBLISHING CO.

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And Comes A Time

ASM-474-RE

Daybreak

And Comes A Time

Side 1

Lead On	*Swartzentruber*
Jonathan	*Loyd Boldman*
Pavilion	*Adamy*
Feelings	*Walker*

Side 2

Fear Not	*Adamy*
Wrapped Up Tight	*Walker*
Because It's True	*Walker*
And Comes A Time	*Swartzentruber*

DAYBREAK is:

Mark Adamy	*keyboards, vibes, vocals*
Fred Miller	*drums*
Don Swartzentruber	*bass, vocals*
Steve Walker	*guitars, vocals*

Produced by Daybreak

Engineer: Don Horst
Horns: Mike Crotty
Recorded and mixed at Atlantic Sound Studio, Marietta, Pa.

Daybreak
R.D. 2, Box 145C-3
Holtwood, PA 17532

(717) 284-4076

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ASM-474-RE
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Daybreak



LIMITED EDITION













We are happy to share this limited edition album with our friends who have made it a reality. We want to express our appreciation to all of you who have been a part of our ministry in this way. It is our desire that God will keep all of us, bound together in His spirit, as we continue to serve Him together.

the Daybreak Family





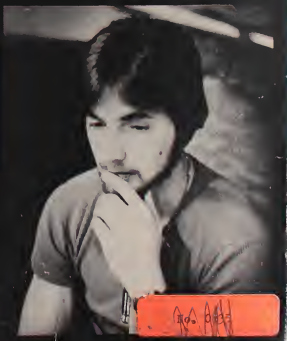








Feelin's / After the Rain / I Can't Stand Up Alone / Through the Bitter Veil / Whose Fool Are You / I'm On My Way To Heaven Anyhow / Learn To Rely / Blow Wind Blow / Didn't He / Don't Send Him Away



DAYBREAK
RD 1, Box 45
Holtwood, Pa. 17532








KALEIDOSCOPE
Xavier Secorma Group

BL 4056

KALEIDOSCOPE

Xavier Secorma Group

Side A

1. KEEPIN WITH MY PROMISE (Flegher-Dieer)	2'56''
2. TWEAKER (Rigol-Dieer)	2'55''
3. SUCH A LONELY NIGHT (Rigol-Tearer)	3'46''
4. COME TO THE RESCUE (Flegher-Tearer)	3'15''
5. SKYLINE (Flegher-Tearer)	2'50''
6. MAD MOODY (Dieer-Tearer)	3'46''

Side B

1. AEON (Flegher-Tearer)	3'06''
2. PHOENIX (Flegher-Dieer)	3'15''
3. JOKINGLY (Rigol-Dieer)	2'46''
4. NASTY ONE (Rigol-Tearer)	3'02''
5. SKEPSIS (Rigol-Dieer)	3'08''

Cover Photo: Pasquale Sabatini

BEAT RECORDS COMPANY s.r.l. Via Filippo Nicolai, 16 - 00136 Rome, Italy
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Jim Cox	Keyboards
Dave Crigger	Drums
J Donley	Trumpet
John Patitucci	Bass
Tom Ranier	Saxophone Oberheim

Side One

THIS 6:19
Composed by Bill Baker
Produced by Bill Baker and J Donley
© 1980 Bakery Music (BMI)

FAMILY 5:46
Composed by John Patitucci
Produced by John Patitucci and J Donley
© 1980 Agape Music (BMI)

EASY LIVING 7:13
Composed by Leo Robin and Ralph Rainger
Produced by Tom Ranier and J Donley
© 1937 Famous Music Corp (ASCAP)

NOTHING TO FEEL 4:41
Composed by Steve Bartek
Produced by Steve Bartek and J Donley
© 1980 Lifeguard Music (BMI)

Side Two

NO RESERVATIONS 6:10
Composed by Tom Ranier and J Donley
Produced by Tom Ranier and J Donley
Synthesizer Solo Played By Tom Ranier
© 1980 Ranier Publications (ASCAP)

QUINT 7:31
Composed by Mike Absene
Produced by J Donley
© 1979 Giggles Music Inc (BMI)

SEVEN STEPS TO HEAVEN 4:46
Composed by Victor Feldman and Miles Davis
Produced by J Donley
© 1963 Music Frontiers Publishing Co (BMI)

Produced by J Donley for



Remote Recording Engineer:
Phil Edwards
Live Assistance: Ron Davis
Mix Engineer: Edo Guidotti,
JEL Recording
Art Director: Ron Gallmeier
Cover Art: Ron Gallmeier
Back Cover Photographs:
Tom Copi
Recorded Live September 24, 1979
at the Keystone Korner, San
Francisco, CA.
Special Thank You to: Odel Evans,
Rick Welt, Lory Cole, Bill Hughes,
Albert Hazzlerode, CC Tabo,
Duke, John, CB, John Rogers,
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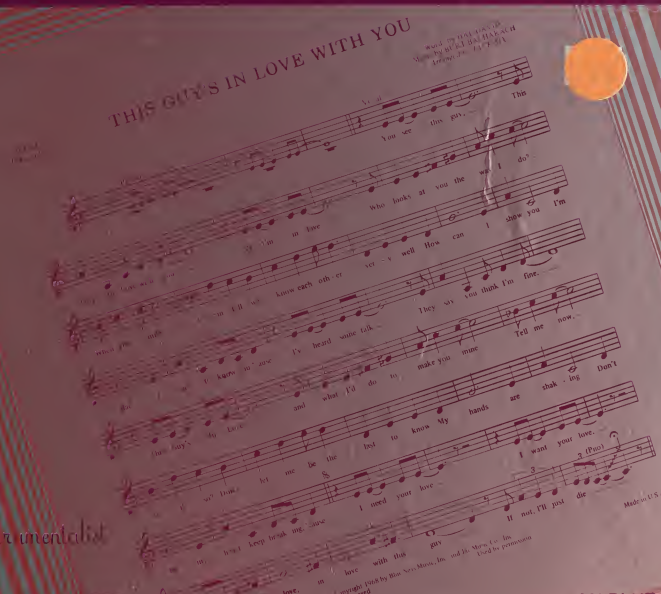
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STEREO

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MMO 1058



Music Minus One Instrumentalist

MAGIC MOMENTS • WAVES AND LOVERS • WINDOWS OF THE WORLD • SAN JOSE • BLUE ON BLUE • ALFIE
• A LITTLE PRAYER • WHAT THE WORLD NEEDS NOW • THIS GUY'S IN LOVE WITH YOU • WALK ON BY

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Bacharach Revisited

Arranged and Conducted by Jack Six

BURT BACHARACH and HAL DAVID

"Don't be afraid of writing something people can remember and whistle," a music teacher once told Burt Bacharach.

People are remembering; people are whistling the many, many hit songs by the top team in pop music today, composer Burt Bacharach and lyricist Hal David. *Wives and Lovers, What the World Needs Now, Do You Know the Way to San Jose?, Walk On By*, for instance. People are humming their three Academy Award song nominees: *What's New Pussycat?* (1965), *Alfie* (1966), and *The Look of Love* (from Casino Royale, 1967). And *The April Fools* and maybe a bit from *Alfie*/*The Fox*. People are singing the songs and the praises of *Promises, Promises*, the "smartest, sunniest, most delightful new musical" on Broadway. Millions of people all over are buying records by top singers and instrumentalists, and albums featuring Burt as a "quintuple-threat" man — composer, arranger, conductor, pianist, and even singer!

What of the man Burt Bacharach: young, good-looking, vital; a man whose songs and personality have captured the hearts of several generations; a man who has never written a rock-and-roll song. What have been the forces in the life of this man, who studied serious music with Henry Cowell and Darius Milhaud, and once even wrote a sonata for violin, oboe and piano. A man, star of a TV special, who is especially delighted by a commission from Leopold Stokowski to write a work for the American Symphony Orchestra.

Burt was born in Kansas City, 39 years ago. His father, Bert Bacharach, syndicated journalist and former all-Southern conference fullback, and his mother, involved in things artistic, were "a family of people who were a family."

He grew up in Forest Hills, New York. His mother encouraged his interest in music and persuaded him to keep on with piano lessons, even when he wanted to give them up and work at becoming a football star like his father. He felt lonely practicing inside while his friends were playing touch football outside. So, in order to be popular, he organized a band, and found that practicing with other musicians, playing dates and meeting people could be fun. In this way, music made him belong.

Burt became familiar with "bop" music during his high school years when he heard performances such as Dizzy Gillespie, Thelonious Monk and Charlie Parker appearing on Broadway and on 'Swing Street' (52nd St). His own introduction to real show business, however, came with a vivid impact when he and his band played a USO tour of army hospitals, sometimes eight or nine shows a day.

Burt took music courses at McGill University in Montreal, where he wrote his first song — *Night Train* to Heaven. He also studied music theory in New York and California during this period.

Immediately after his college graduation, during the Korean War, he was drafted into the Army. Through some funny mix-up, he was listed as a "concert pianist," and found himself playing at officer's clubs and camps in the First Army area, rustling up wild improvisations (calling them "unpublished works by Dessy"), and keeping everybody happy by playing their favorite tunes and show medleys! After two years of comfortable living off the base, he was sent to Germany. There, managing to avoid too many soldierly chores, he turned out arrangements for a German dance band and met Vic Damone.

Following his army stint, Burt played in a few New York nightclubs, went to Hollywood as Vic Damone's accompanist, and then worked for Eugene Coca, Georgia Gibbs and Polly Bergen. Money was good, and a whole new world of the 'lush life' opened up to the young man. He joined the Ames Brothers, playing for them on their country-wide tours and in big-time Las Vegas. He also played rehearsal piano for singer Paula Stewart, to whom he was briefly married.

Listening to scads of mediocre songs, Burt decided that he could write much better ones, and thought that he should relocate in New York and write a hit. These plans followed a rather gloomily unsuccessful period. "What looks simple and clear and inventive is very misleading. I couldn't get anything published. I was busted. I was working weekends playing for Joel Grey in the Catskills . . . I finally got a song recorded by Patti Page. It was awful. I'd rather forget it."

Burt joined Peter Matz, arranger-conductor and packager of top-talent musical and nightclub tours. One important day in 1958 Matz asked for him if he wished to conduct for Marlene Dietrich during her Las Vegas engagement. Their first meeting was the beginning of a wonderful friendship and musical association. "She now says I started coaching and advising her right then and there, but it's not true. I mean she was a legend and you don't walk in and say to a legend, 'Listen, baby, sit back on the second eight bars and take it easy.'"

Burt toured the world with Marlene Dietrich as conductor and arranger for four years and learned many things. "Traveling with her," he has said, "is not a trip or a job, it's an *invasion*! The time I've spent with her is worth 10 hit songs . . . Marlene taught me a lot about never settling for less. I just watched her — what she went after, what she got."

Jack Six was born in Danville, Illinois, in 1930. He studied trumpet as a youngster and played with all the local dance bands during his high school years. During his Navy hitch, 1950-1954, he composed and arranged for Navy publications, as well as leading the bands on the various United States carriers upon which he served.

When Jack moved to New York he entered the Juilliard School of Music as a composition major, and in addition to further studies on the trumpet, turned to the string bass, taking lessons from Ruby Jamitz and Homer Mench of the New York Philharmonic Orchestra.

That the friendship is deeply mutual is attested to by the great lady's many gracious comments. "My respect and admiration for musician Burt is matched by my love and warmth for the man Burt . . . No matter how many curtains open and close between me and the audience, it is his approval which I am really seeking." And Burt, again conductor-arranger for her triumphant Broadway debut in October, 1968, says "It's a kind of friendship and love that is very rare and special."

Around the time that Burt met Dietrich, he was beginning to hit a lucky stride with his songs — and he hasn't stopped yet. *The Story of my Life* his first song written in star-destined collaboration with lyricist Hal David, became a record hit, as did Perry Como's version of *Magic Moments*.

Make It Easy On Yourself was the first song written for a petite girl who auditioned for Burt and Hal in blue jeans and sneakers one day, and became the inspiration for some of their most fabulous hits. "Our careers kind of rose together," Burt proudly says of Dionne Warwick, truly the second important lady singer in his musical life, whose recordings of *Don't Make Me Over, Walk On By, I Say a Little Prayer* and *Do You Know the Way to San Jose?*, among many, have been enormously successful.

In 1963 the team wrote two songs that were very influential in the careers of two young singers. Bobby Vinton rose high on the best-sellers charts with *Blue on Blue*, and Jack Jones, who calls Bacharach "One of the best of today's composers — a remarkable man," catapulted to a stardom with *Wives and Lovers*.

Walk On By, an instant hit in every recorded version, was written in 1964. And in 1965 they wrote a beautiful song with a message so timeless and true — the charismatic *What The World Needs Now*. Interestingly, when it was first completed, the boys decided it was not quite to their liking, and they put it aside. Nearly a year later Hal rewrote the lyrics, and it became an immediate and lasting success.

The words were published in a volume of Hal David lyrics entitled "What the World Needs Now and Other Love Lyrics," honoring the Brooklyn-born writer as only five others have been thus honored — Lorenz Hart, Noel Coward, Ira Gershwin, Oscar Hammerstein II and Cole Porter. In the foreword to the volume, Dionne Warwick commented that in "a man of sensitivity and kindness; vulnerable to the world and worldly things . . . a man who feels things deeply."

A glowing tribute to Hal, who during World War II wrote lyrics and sketches for Major Maurice Evans in the Central Pacific Entertainment Section, and in 1947 became band leader Sammy Kaye's special writer. Today he lives in Long Island in a Stanford White house with magnificently large rooms and 16-inch thick walls — expressed in the song *Windows and Doors*. He does indeed feel things deeply . . . "Songs are the love of my life and I have never been able to control my love. Maybe it's because the one thing that is too big to look at through the eye of a needle is love."

The team of Bacharach and David has gone far, and has reached the top. The audiences who found a new idol in Michael Caine in 1966 found the off-beat, somewhat haunting quality of *Alfie* fascinating, and yet so singable. And in 1967 people listened to the catchy *The Look of Love* and to the timely sentiments of *Windows of the World*:

> "The Windows of the World are covered with rain
> there must be something we can do."

Then there's the cheery *This Guy's in Love with You*, a tremendous recording, in 1968, with Herb Alpert singing — his first vocal effort. And the same year, *Trains and Boats and Planes* sped up the charts.

Other notable songs through the years of the Bacharach-David collaboration are *A Message to Michael, Are You There, Saturday Sunshine, Casino Royale, There's Always Something There To Remind Me, The Man Who Shot Liberty Valance* and a host of others.

Jack is enjoying a rewarding musical career. Presently, bass player with Dave Brubeck, he has also performed with jazz groups such as Gerry Mulligan, Pee Wee Russell, Herbie Mann, the Dukes of Dixieland, and name bands such as Woody Herman (doubling as road manager), Tommy Dorsey, Larry Elgart and many others. He has played bass for Broadway shows, on numerous radio and television programs, jingles and recordings, and for top singers — Judy Garland, Andy Williams, Steve Lawrence, Vic Damone and Aretha Franklin, to mention a few. He has also arranged and orchestrated for many groups.

MMO-1056

Side A

1. **I Say A Little Prayer****
2. **Blue On Blue***
3. **Alfie****
4. **Wives And Lovers****
5. **Walk On By***

Side B

1. **Magic Moments***
2. **The Windows Of The World***
3. **Do You Know The Way To San Jose?***
4. **This Guy's In Love With You****
5. **What The World Needs Now Is Love****

Orchestra arranged and conducted by Jack Six

Eddie Hubbell, trombone*	**Manny Senerchia, 1st violin**
Lou McGarity, trombone**	**Winston Brown, 2nd violin**
Hal McKusick, alto sax, clarinet**	**Karl Safran, viola**
Gene Allen, baritone sax**	**Ruth Linsley, cello**
Kenny Davern, soprano sax*	**Dick Wellstood, piano**
Harold Lieberman, trumpet**	**Jack Six, acoustical & Fender bass**
Joseph Cocuzzo, drums*	**Ed Shaughnessy, drums****

An exciting milestone for the team has been their first Broadway venture, the smash-hit musical *Promises, Promises*, adapted for the stage by Neil Simon from the delightful movie hit starring Jack Lemmon, *The Apartment*. Produced by Irian David Merrick, it opened to rave reviews, with special accolades going to the score. *Promises, Promises* promises to be with us for a long, healthy run, healthier, in fact, than the composer was during the Boston tryouts when, exhausted from all the writing and rewriting involved (he turned down scoring 25 movies to do the show), he was hospitalized for a week with pneumonia.

Burt has some interesting comments on this Broadway experience. He "didn't try to compose a score just to be commercial. I wrote just the way I always do. I didn't compromise or change gears just because it was Broadway, but I tried to give the audience what it could remember. If we knocked down a few doors with my rhythms, or the new sound in the show, great."

Burt is grateful that he was permitted the necessary funds for all the special electronic equipment; echo chambers, fiberglass panels etc. as in a recording studio, he needed to achieve the quality of sound he wanted from the theatre orchestra. He feels that this contributed to the critical acclaim of the show as a musical breakthrough.

Another kind of success, an all-important one for Burt Bacharach, is his marriage to the lovely, long-legged film star Angie Dickinson. "She is the loveliest thing that has ever happened to me — you can have one success after another, but if you don't have the right somebody with whom to share it, the money and the success from which it stems is nothing but dead leaves blowing in the desert wind." He spends his time on transportation, phones and rent to keep his wife and little daughter Lea with him as much as possible. "I'm very sentimental about my family. Looking at them, I see things that are much more important than writing songs." Besides, he can compose anywhere and as a matter of fact never writes at the piano, so there's no problem if he flies out to meet her when she's filming on location. And Angie proudly feels that "his work has revolutionized the music world."

The hard-working team of Burt Bacharach and Hal David has gone very far, and has been showered with acclaim. But in Burt's words . . . "to hear somebody whistling my songs in the street . . . that's the real knockout, and that's what success is all about . . . the passing-along of pleasure."

*Noel Edward Smith, Mixing and Editing
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KEVIN • JOHN • AGOSTI



KEVIN JOHN AGOSTI

Produced by Kevin Agosti and Stephen Kerans for August Virgil Music

Arranged by Kevin Agosti and the High Rollers

Side One

SUNSHINE
© Kevin Agosti 1978

WHAT WENT WRONG
© Kevin Agosti 1978

OREGON
© Kevin Agosti and Robert Merrill 1977

LIGHTHOUSE MADNESS
© Kevin Agosti and Garrity Hugh Collins 1978

ENCHANTED LADY
© Kevin Agosti and Eugene Spieldenner 1978

Side Two

SUZANNE MARIE
© Kevin Agosti and Eugene Spieldenner 1977

MAPLE SYRUP
© Kevin Agosti and Eugene Spieldenner 1978

THE REASON
© Kevin Agosti 1978

NUMBERS RUNNER
© Kevin Agosti 1978

SLOW RIDE
© Kevin Agosti and Judy Stratton 1978

What could a group of Boston musicians, two female singers from Vermont and a Toledo born songwriter find in common in the Green Mountains? They have found an almost magical unity in the creation of a musical fantasy.

Kevin Agosti has succeeded in assembling virtually every element of his musical history into this album. It is the culmination of his life — the people, the poems and the musical dimensions of the past.

Kevin has taken the essence of his moods, thoughts and feelings and blended them into a reality — a reality that before now was only a silent symphony, heard only by him in the quiet solitudes of creative contemplation.

The music on this album was written, arranged and performed by Kevin and his friends.

It is beautiful and it is simple. It's raucous. It's incredible. It's the beginning.

RANDY GILLETT

Kevin Agosti	Acoustic and Electric Guitars, Vocals
Steve Kerans	Lead Electric Guitars
Michael Rush	Bass
Phil Abair	Keyboards
Kenny Gulfield	Drums and Percussion
Judy Stratton	Background Vocals
Carol Langford	Background Vocals
Don Conoscenti	Flutes
Bob Merrill	Flute arrangement on Suzanne Marie
Garrity Hugh Collins	Cover Artist
Randy Gillett	Photography
Otis Helfrich	Photography
David Netzley	AVM Logo
Robert Hurley	Recording Engineer

This album is dedicated to my father August Virgil Agosti

Special thanks to Willy and Erika



GMS 1067

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SUNSHINE

Phil — Acoustic Piano, Rhodes, Strings
Mike — Bass
Steve — Electric Guitars
Kenny — Drums
Kevin — Vocals

You are sunshine
I am night
Let me in
To the path of your light
Rise oh sunny day
Why don't you lift me
End what is darkness

You're a flower and
I'm a weed
If it's true then you must leave
But I could plant a seed
For us to grow on
If you'd just let me

You make me feel
Bigger than life
You make me feel
You make it right
You make me feel bigger
Than life, oh
You are my sunshine
My only sunshine

WHAT WENT WRONG

Kevin — Acoustic Guitars and Vocals
Mike — Bass
Phil — Synthesizer
Kenny — Drums
Steve — Strings

I walked a city mile alone
To get to you
I tried a life that's right —
My own
In time that left me, it's true
In time that left me

But I never figured I'd have it this bad
Didn't think you'd let me down
And I never counted on the trials
That I'd had
Yes, I wonder what went wrong

What went wrong
I used to be strong
What went wrong
You've been gone
So long
What went wrong
I used to be so, so strong
What went wrong

I gave my life to you because
I wanted to
I found life's happiness
It was in time —
That left me, too
In time that left me

OREGON

Kenny — Drums
Phil — Hammond Organ
Kevin — Acoustic Guitar and Vocals
Steve — Electric Guitar
Mike — Bass

Get me back to Oregon
My songs are gettin' kinda blue
The wind in the sage
Is calling my name, and slow
Seems like the thing to do

Get me back to Oregon, Get me back
To Oregon

I don't think it's the people
For sure it ain't the place
But I can take my time
To realize
That it just might be the pace

Sunshine fills the mountains
With a light that's spun from gold
The river is a-telling me what to do
And I've just got to do
What I'm told

LIGHTHOUSE MADNESS

Phil — Strings and Synthesizer
Kevin — Acoustic Guitars and Vocals
Mike — Bass
Steve — Rhodes and Strings
Kenny — Drums

Sitting in my lighthouse
Watching ships sail out to sea
Star shine
Like your loving eyes, dancing
Through my memories

I have dreams sometimes
And you are in them
You are here
everywhere

Letters in my bottom drawer,
    though tawny,
Never gather dust
And though I know them
Word for word
I read them, still,
I feel I must

Lighthouse Madness
Far away from you, my lonely light
Of love
Dreams and memories of times
With you
I wear them like a glove

ENCHANTED LADY

Kevin — Acoustic Guitar and Vocal
Carol — Enchanted Lady's voice
Phil — Hammond Organ and Synthesizer
Mike — Bass
Kenny — Drums
Steve — Lead and Slide Guitars

Speak to me Enchanted Lady
Tell me all you know
I would like to know the secret
The answer to it all

She said, "I can tell you
Of your future
How you'll live and all
But what you ask of me
Isn't in my mystic power
At all"

She said, "Only God knows
The answer
Only God knows all
Trust in Him — you'll be handsome
Without Him
You'll fall"

My Enchanted Lady

SUZANNE MARIE

Kevin — Acoustic Guitar and Vocals
Mike — Bass
Kenny — Drums
Don — Flutes
Steve — Synthesizer

Suzanne Marie, I like the way
You look at me
It makes me know that you're
So very close to me
Suzanne Marie

Suzanne Marie, take my hand
And let it be
I want you near when I wake
In the morning
Suzanne Marie

I'd like, I'd like, I'd like
I'd like to love
Suzanne Marie

Suzanne Marie, she gives me love
She comforts me.
She calls on every star and sun
To shine on me
Suzanne Marie

MAPLE SYRUP

Kevin — Acoustic Guitar and Vocals
Steve — Electric Guitars
Phil — Hammond Organ
Kenny — Drums and Timbales
Mike — Bass

As the weather breaks
And the sap starts flowing
Get yourself a bucket
And you gather forty gallons
Put it on the fire
And you boil it down
What you're after, girl,
Is that one damn gallon

Meet you in the forest
Walking down the path
Pick out a tree and you
Put on the tap
Make it before May
And you still got time
To catch a summer tourist
In the maple syrup rhyme

Maple syrup
I love you, yes I do.
You taste pretty good
And the tourists like you, too.

Taste it when you think that
The boiling's done
Put it in a jar, say it
Came from Vermont
Make it before May
And you still got time
To catch a summer tourist
In the maple syrup rhyme

THE REASON

Steve — Electric Guitar
Phil — Hammond Organ and Rhodes
Mike — Bass
Kenny — Drums
Kevin — Vocals

I can feel
The light of the sunshine
Falling on me
Every time you walk
Into the room, I can feel
The light of the sunshine
Falling on me

I can feel
The light of the sunshine
Falling on me
Every time you turn
To walk my way, I can feel
The light of the sunshine
Falling on me

Ooh I'm hungry for the feeling
Of love made to you
Now I've got to get through.
Please girl, won't you
Wrap your love around me
This time for sure
Love has no cure

I know there's a reason
I can feel
There's a reason
Yes, I know
There's a reason

NUMBERS RUNNER

Kevin — Electric and Acoustic Rhythm Guitars
Mike — Bass
Kenny — Drums
Steve — Electric Lead Guitars
Phil — Acoustic Piano and Hammond Organ

Well, I'm just a helpless runner
From the jungle called New York
I'm pickin' up my numbers
From people of all sorts

I ain't got time
To wonder why, no
I ain't got time
To question why, no
Make my dime just to keep on top
Of it all

My father, he's a rich man
He's been bootleggin' wine
And my sister works
The corner house, they say
She's doin' fine

Numbers for sale
Pick it one, two, three
Quickly here come the cops
Numbers for sale
Pick it one, two, three
You might win a thousand bucks
The policeman he's my enemy
He's on me all the time
But he's making lots of money
From my sister's house
And my daddy's wine

Well, I guess we'll live forever
In the ghetto trapped this way
But it makes no difference anyhow
Cause everybody's sayin'

I ain't got time
To wonder why, no
I ain't got time
To question why, no
Make my dime just to keep on top of it all

SLOW RIDE

Kevin — Acoustic Guitars and Vocals

Slow Ride
Takin' my time
Just takin' my time
Mo-Jo slippin' and a-slidin'
Haven't you had enough
Easy as you go
Over the road

I'm ready to go
Lickity-split
Said lickity-split
Big show, shiftin' and a-shoutin'
Glitter down to the cuff
Sleezy as you go
Over the road

There's nothing wrong
In what I'm singing
Rhythm and a-rhyme, so fine
It's just a crack up
In the racket, got to find
Someone that will back it all

Slow Ride
Takin' my time
Just takin' my time
Mo-Jo, slippin' and a-slidin'
Shiftin' and a-shoutin'
Big show, you know
Easy as you go
Over the road


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(VICTOR SALTMAN d'après le concerto pour piano en sol mineur de Mendelssohn)

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Composition VICTOR SALTMAN
Pianiste JOACHIM LUDWIG
Produit et Dirigé par VAN LUDWIG
Arrangements VICTOR SALTMAN et MIKE THATCHER
Enregistré par JÖRG SCHEUERMANN, PETER LÜDEMANN et PETER KRAMPER
Studios BAVAVIA, ARCO et BARBAROSSA à Munich
Mixage JÖRG SCHEUERMANN

Remerciements
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PRODUCTION: K.D. MUSIC, 2344 EST, RUE SHERBROOKE, MONTRÉAL.

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arranged by David Jessie
MEDIUM EASY $9.00

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arranged by Tom Evans
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   东北大鼓 王祝周編曲
   旅大市歌舞团民族乐队演奏
3. 海 南 春 曉 （笙独奏）
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   天津人民歌舞剧院歌舞团民族乐队伴奏
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   唐 富演奏
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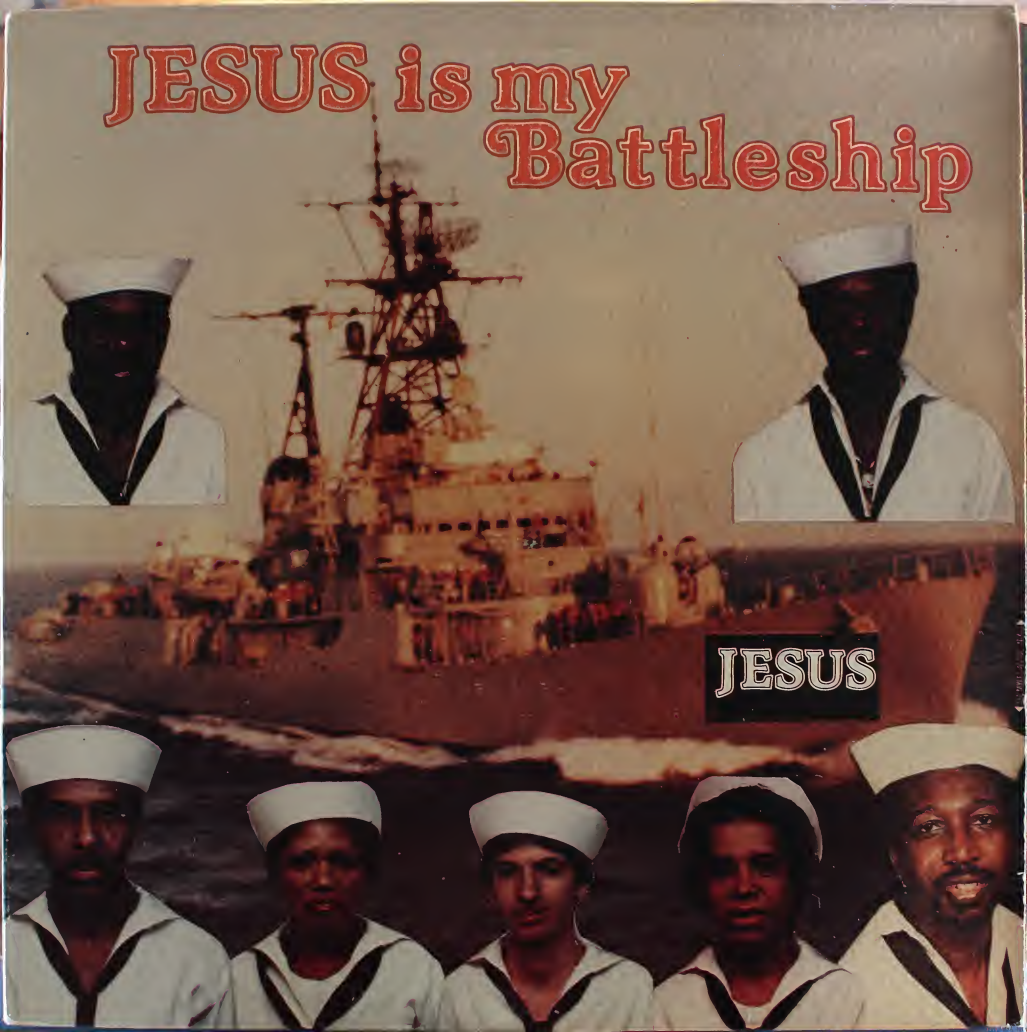
SIDE 1

1. **THE PEOPLE'S COMMUNE IS YOUNG FOREVER** (*Traditional Instrumental*)
   Music by Hu Hai-cbuan
   Performed by the Traditionnl Orchestra of the Music Ensemble of the Peking Film Studios
2. **RHYTHM ON THE STRINGS** (*Plucked Instrumental*)
   (*Big Drum of North-east China*)
   Music Arranged by Wang Cbu-chou
   Performed by the Traditional Orchestra of the Lushun-Dairen Song and Dance Ensemble
3. **SPRING MORNING ON HAINAN** (*Sheng Solo*)
   Music by Kao Ching-hsiang
   Performed by Yen Hai-teng
   Accompanied by the Traditional Orchestra of the Song and Dance Ensemble of the Tentsin People's Song and Dance Theatre
4. **I SHOULDER MY CARRYING POLE AND SING A MOUNTAIN-SONG** (*Erhu in Unison*)
   Music by Yu Cbuan-ying
   Performed by the Traditional Orchestra of the Heilungkiang Song and Dance Ensemble

SIDE 2

1. **WE SEND IN OUR GRAIN WITH GAY CARTS AND RED HORSES** (*Panhu Solo*)
   Music and Performed by Liu Ming-yuan
   Accompanied by the Traditional Orchestra of the Music Ensemble of the Peking Film Studios
2. **OLUNCHUN HORSE-TROOP ON PATROL** (*Sheng Solo*)
   Music by Pao Sbia
   Arranged by Kao Yang
   Performed by Tang Fu
   Accompanied by the Traditional Orcbestra of the Heilung-kiang Song and Dance Ensemble
3. **REBIRTH FROM SERFDOM** (*Erhu in Unison*)
   Tibetan Folk Song
   Music Arranged by Liu Ming-yuan
   Performed by the Traditional Orchestra of the Music Ensemble of the Peking Film Studios
4. **RACING ALONG THE PATH OF THE PEOPLE'S COMMUNE** (*Bamboo Flute Solo*)
   Music and Performed by Ho Tien-bsing
   Accompanied by the Traditional Orchestra of the Heilung-kiang Song and Dance Ensemble

出版：中国唱片社 · 印制：中国唱片厂 · 国内发行：中国唱片发行公司 · 国外发行：中国国际书店
Manufactured by: CHINA RECORD COMPANY *Distributed by:* GUOZI SHUDIAN, *China Publications Centre, P. O. Box 399, Peking, China*


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JESUS

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1—Since I Gave My Heart To Thee
Arranged & Composed by
Richard Alexander

2—Accept My Love
Arranged & Composed by
Richard Alexander

3—Come Walk With Me Lord
Arranged & Composed by
Richard Alexander

4—It Is Well With My Soul
Richard Alexander & Gods Children

Side 2

1—I Just Want To Praise The Lord
Music by Gods Children

2—Jesus Is My Battle Ship
Arranged & Composed by
Richard Alexander

3—I Know Where I Stand
Arranged & Composed by
Richard Alexander

4—Trouble In This Land
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Produced, Arranged And Composed
by Richard Alexander

Charlie Rich

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A VERY SPECIAL LOVE SONG
WHY DON'T WE
GO SOMEWHERE AND LOVE
WHY OH WHY
ALMOST PERSUADED
HE FOLLOWS MY FOOTSTEPS
STAY



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巨人唱片出版社發行

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WEIGHT A LINEMAN
BE HARD
IE WORLD
S NOW
AN WOOD

Ye-Me-Le

SIDE ONE

1. *WICHITA LINEMAN* 2:48
   JIMMY WEBB — CANOPY MUSIC (ASCAP)
2. *NORWEGIAN WOOD* 3:53
   LENNON & McCARTNEY — MACLEN MUSIC (BMI)
3. *SOME TIME AGO* 2:24
   SERGIO MIHANOVICH — KAYAK MUSIC, INC. (ASCAP)
4. *MOANIN'* 3:05
   BOBBY TIMMONS — ORPHEUM MUSIC, INC. (ASCAP)
5. *LOOK WHO'S MINE* 3:35
   MARCOS VALLE, PAULO SERGIO VALLE, ALAN & MARILYN BERGMAN — BERNA MUSIC, INC. (ASCAP)

SIDE TWO

1. *YE•ME•LE* 2:27
   LUIS CARLOS VINHAS & CHICO FEITOSA — APRIL MUSIC, INC. (ASCAP)
2. *EASY TO BE HARD* 2:45
   JAMES RADO, GEROME RAGNI & GALT MACDERMOT — UNITED ARTISTS MUSIC CO., INC. (ASCAP)
3. *WHERE ARE YOU COMING FROM?* 4:05
   OORY CAYMMI, NELSON MOTTA, LANI HALL — ROORA MUSIC INC. (BMI)
4. *MASQUERADE* 3:37
   LEONARO HAYNES & RON ROSE — ROORA MUSIC, INC. (BMI)
5. *WHAT THE WORLD NEEDS NOW* 2:14
   BURT BACHARACH & HAL DAVID — BLUE SEAS MUSIC, INC. & JAC MUSIC CO., INC. (ASCAP)



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出版登記証：內版台音字第〇二六〇號
公司登記証：經 設 字 第 八 四 四 三 號
營利事業登記證：北縣商乙字第三六八八號



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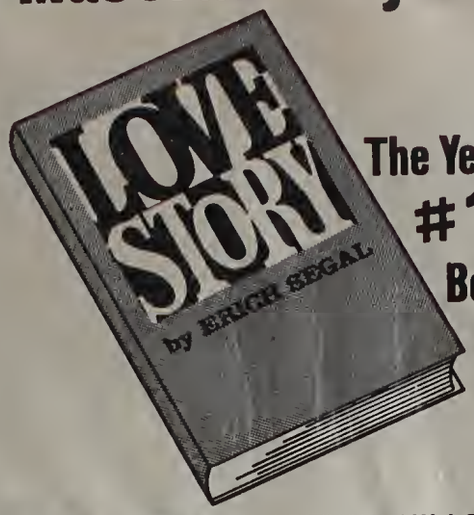
COMPOSED BY FRANCIS LAI

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Directed by ARTHUR HILLER

Produced by HOWARD G. MINSKY

Executive Producer DAVID GOLDEN

Music Scored by FRANCIS LAI

SIDE ONE	SIDE TWO
THEME FROM LOVE STORY 3:20	BOZO BARRETT (Theme From Love Story) 2:43
SNOW FROLIC 2:58	SKATING IN CENTRAL PARK 3:04
MOZART: Sonata In F Major (Allegro) 2:17	THE LONG WALK HOME 1:30
I LOVE YOU, PHIL 2:04	J.S. BACH: Concerto No. 3 in D Major (Allegro) 2:35
THE CHRISTMAS TREES 2:48	THEME FROM LOVE STORY (Finale) 3:52
SEARCH FOR JENNY (Theme From Love Story) 3:04	

Album Produced by TOM MACK
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and THORNE NOGAR
Piano Soloist: GEORGES PLUDERMACHER



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STEELY DAN

BLACK COW

Drums: Paul Humphrey
Bass: Chuck Rainey
Electric Piano: Victor Feldman
Clavinet: Joe Sample
Guitar: Larry Carlton
Synthesizer: Donald Fagen
Tenor Sax: Tom Scott
Backup Vocals: Clydie King, Venetta Fields, Sherlie Matthews, Rebecca Louis.

In the corner
Of my eye
I saw you in Rudy's
You were very high
You were high
It was e cryin' disgrace
They saw your fece

On the counter
By your keys
Was a book of numbers
And your remedies
One of these
Surely will screen out the sorrow
But where are you tomorrow

I can't cry anymore
While you run around
Break away
Just when it
Seems so clear
That it's
Over now
Drink your big black cow
And get out of here

Down to Green Street
There you go
Lookin' so outrageous
And they tell you so
You should know
How all the pros play the game
You chenge your name

Like a gangster
On the run
You will stagger homeward
To your precious one
I'm the one
Who must make everything right
Talk it out till daylight

I don't care any more
Why you run around
Break away
Just when it
Seems so clear
That it's
Over now
Drink your big bleck cow
And get out of here

AJA

Drums: Steve Gadd
Bass: Chuck Rainey
Guitars: Larry Carlton, Walter Becker, Denny Dias
Electric Piano: Joe Sample
Piano: Michael Omartian
Percussion: Victor Feldman
Synthesizers & Police Whistle: Donald Fagen
Tenor Sax: Wayne Shorter
Backup Vocals: Donald Fagen, Tim Schmit.

Up on the hill
People never etare
They juet don't cere
Chinese muelc under banyan tree
Here at the dude ranch above the sea
Aje
When ell my dime dancin' is through
I run to you

Up on the hill
They've got time to burn
There's no return
Double helix in the sky tonight
Throw out the herdwere
Let's do it right
Aje
When ell my dime dancin' is through
I run to you

Up on the hill
They think I'm okay
Or so they sey
Chinese music elways sets me free
Angular benjoes
Sound good to me
Aje
When all my dime dancin' is through
I run to you

DEACON BLUES

Drums: Bernerd Purdie
Bass: Walter Becker
Guitars: Larry Carlton, Lee Ritenour
Electric Piano: Victor Feldman
Synthesizer: Donald Fagen
Tenor Sax: Pete Christlieb
Beckup Vocals: Clydie King, Sherlie Matthews, Venetta Fields.

This is the dey
Of the expanding men
That shepe is my shede
There where I used to stend
It seems like only yesterdey
I gezed through the gless
At remblers
Wild gemblers
Thet's all in the past

You cell me a fool
You say it's e crazy scheme
This one's for real
I alreedy bought the dream
So useless to esk me why
Throw a kiss and say goodbye
I'll make it this time
I'm reedy to cross thet fine line

I'll leern to work the saxophone
I play just whet I feel
Drink Scotch whiskey ell night long
And die behind the wheel
They got e name for the winners in the world
I want a name when I lose
They cell Alebama the Crimson Tide
Cell me Deacon Blues

My back to the well
A victim of laughing chence
Thie is for me
The essence of true romence
Shering the things we know end love
With those of my kind
Libations
Sensetione
Thet stegger the mind

I crewl like e viper
Through these suburben streets
Meke love to these women
Languid end bittersweet
I'll rlee when the eun goes down
Cover every geme in town
A world of my own
I'll make it my home sweet home

(Refrain)

This le the night
Of the expanding man
I teke one leet dreg
As I epproach the etand
I cried when I wrote thie eong
Sue me if I pley too long
Thie brother is free
I'll be what I want to be

PEG

Drums: Rick Marotta
Bass: Chuck Rainey
Electric Piano: Paul Griffin
Clavinet: Don Grolnick
Guitar: Steve Khan
Solo Guitar: Jay Graydon
Percussion: Victor Feldman, Gary Coleman
Lyricon: Tom Scott
Backup Vocals: Michael McDonald, Paul Griffin.

I've seen your picture
Your neme in lights ebove it
This is your big debut
It's like a dream come true
And when you smile for the camera
I know they're gonna love it

I got your pin shot
I keep it with your letter
Done up in blueprint blue
It sure looks good on you
So won't you smile for the camera
I know I'll love you better

Peg
It will come beck to you
Peg
It will come back to you
Then the shutter falls
You see it all in 3-D
It's your favorite foreign movie

HOME AT LAST

Drums: Bernard Purdie
Bass: Chuck Rainey
Guitar: Larry Carlton
Solo Guitar: Walter Becker
Piano and Vibes: Victor Feldman
Synthesizer: Donald Fagen
Backup Vocals: Donald Fagen, Tim Schmit.

I know this super highway
This bright familiar sun
I guess that I'm the lucky one
Who wrote that tired sea song
Set on this peaceful shore
You think you've heerd this one before

Well the danger on the rocks is surely past
Still I remain tied to the mast
Could it be that I have found my home at last
Home at last

She serves the smooth retsina
She keeps me safe and warm
It's just the calm before the storm
Call in my reservation
So long hey thanks my friend
I guess I'll try my luck again

I GOT THE NEWS

Drums: Ed Greene
Bass: Chuck Rainey
Piano, Vibes and Percussion: Victor Feldman
Guitar: Dean Parks
Solo Guitars: Walter Becker, Larry Carlton
Synthesizers: Donald Fagen
Backup Vocals: Michael McDonald, Clydie King, Venetta Fields, Sherlie Matthews, Rebecca Louis.

You
In your Lerk
You're a merk
You're e screemer
You know
How to hustle
Daddy
Is a rare
Millionaire
I don't care
Yeah you
Got the muscle
I got the news

Yee dear
How did you know
Can't you see our love will grow

Take it
In your hand
All the sirens
And the band
Get to bendin' my ear
How
Was I to know
About the warm
Soulful secret
You been keepin' for years
I got the news

Broadway Duchess
Darling if you only knew
Half as much as
Everybody thinks you do
What I hear
May be true
I would still be proud
To know you

Spanish kissin'
See it glisten
You came regin'
Love rampagin'

Slow down
I'll tell you when
I may never walk again

JOSIE

Drums: Jim Keltner
Bass: Chuck Rainey
Electric Piano: Victor Feldman
Guitars: Larry Carlton, Dean Parks
Solo Guitar: Walter Becker
Synthesizers: Donald Fagen
Percussion: Jim Keltner
Backup Vocals: Donald Fagen, Tim Schmit.

We're gonna break out the hats and hooters
When Josie comes home
We're gonna rev up the motorscooters
When Josie comes home to stay
We're gonna park in the street
Sleep on the beach and make it
Throw down the jam till the girls say when
Lay down the law and break it
When Josie comes home

When Josie comes home
So good
She's the pride of the neighborhood
She's the raw flame
The live wire
She prays like a Roman
With her eyes on fire

Jo would you love to screpple
She'll never say no
Shine up the battle epple
We'll sheke 'em all down tonight
We're gonne mix in the street
Strike at the stroke of midnight
Dence on the bones till the girls say when
Pick up whet's left by daylight
When Josie comes home

When Josie comes home
So bed
She's the best friend we ever had
She's the raw fleme
The live wire
She preys like a Roman
With her eyes on fire

出版登記證：局版臺誓字第0135號
營業登記證：北市建一公司（65）第60374號
麗鳴行唱片有限公司
公司地址：台北市羅斯福路2段101巷13號2樓
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HS 266
HS 267

Peter, Paul and Mary In Concert





■ SIDE 1

1 The Times They Are A Changin ▶時代は変る 3'20
2 A Soalin ▶ア・ソーリン 3'
3 500 Miles ▶500 マイルもはなれて
4 Blue ▶ブルー 4'
5 Three Ravens ▶三羽の鳥

■ SIDE 2

1 One Kind Of Favor ▶ワン・カインド・オブ フェイヴァー 4'13
2 Blowin' In The Wind ▶風に吹かれて
3 Car, Car ▶カー・カー
4 Puff(The Magic Dragon ▶パ フ
5 Jesus Met The Woman ▶井戸端の女

■ SIDE 3

1 Le Deserteur ▶ル・デゼール
2 Oh, Rock My Soul ▶オー・マイ・ソウル
3 Paultalk ▶ポールの話

■ SIED 4

1 Single Girl ▶シングル・ガール
2 There Is A Ship ▶セア・イス・ア・シップ 3'02
3 It's Raining ▶雨のほる日
4 If I Had My Way ▶イフ・アイ・ハッド・マイ・ウェイ 3'13
5 If I Had A Hammer ▶ハンマーを持ったら 2'43

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工商登記證：北市建字第一五二四號
商業登記證：北市刊字第〇三三四號
版　　註：台北縣土城鄉伊林村一四號
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THE ORIGINAL SOUND TRACK RECORDING

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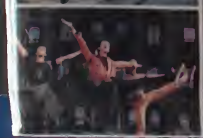
西城故事



















WEST SIDE STORY

TONIGHT

Tonight tonight won't be just any night
Tonight there will be no morning star
Tonight tonight i'll see my love tonight
And for us stars will stop where they are
Today the minutes seem like hours
The hours go so slowly
And still the sky is light
Old moon grow bright and make this endless day
Endless night , tonight (REPEAT LAST VERSE)

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THE OFFICIAL BUMP BALL RECORD

THE OFFICIAL
BUMP BALL RECORD
MONO/PC-3112
STEREO/SPC-3112

Once upon a time in the way out kingdom of contemporary America a ball was invented. No ordinary ball this one. A big, soft, spongy ball with crazy bumps all over it. The cats at Milton Bradley threw the Bump Ball© into the teen scene — and a whole new bag was born. Kids had all enjoyed the games and stunts, at parties, school hops, indoors and outdoors. They had all performed the no hands tricks, without letting the Bump Ball fall to the floor. A whole new breed of kids latched onto this crazy new dance fad, creating a twisting, laughing, falling group that quickly became the "BUMP BALL BOPPERS" as the mass media dubbed them. They deserted in droves from the flower children to join this new transcedental experience. It was the answer to America's searching youth. It was Anti-Establishment — and a gas at the same time. It keeps you and your partner close. Groovy. Into this magic land there stepped a sorcerer with dancing feet.

This devilish don of the discotheques was the legendary — "Killer" Joe Piro — who too fell under the spell of the Bump Ball©. Into the Battle of the Bump Ball© he whirled, and soon he was touring the New World with his very own way with a ball. In the big, sprawling cities, and the rustic hamlets of America the craze was on. The Bump Ball© was seen all over this great land, perched on shoulders, balancing on chests, rolling on hips. Television plugged into the new craze, and many millions first saw their first Bump Ball© starring with big name luminaries on the late night shows coast to coast.

Pickwick/33 is part of today's changing musical scene, and social changes. It believes in the fun — and the tempo of the Bump Ball©. It's time the boys got closer to the girls, and this newest dance craze makes it more fun than any historical fox-trot. Join the fun people. Get on the Bump Ball©.



SIDE 1	2:20
BUMP BALL (Dunbar Music Inc.)	2:56
IN A LITTLE WHILE	2:05
TELL ME NOW	2:45
NIGHT WITHOUT END	2:45
WON'T YOU COME OUT TONIGHT	
SIDE 2	1:55
BABY YOU CAN DO NO WRONG	2:15
I DON'T NEED YOU	2:37
WHAT SHALL I DO	2:38
DON'T TELL ME YOU DON'T KNOW	

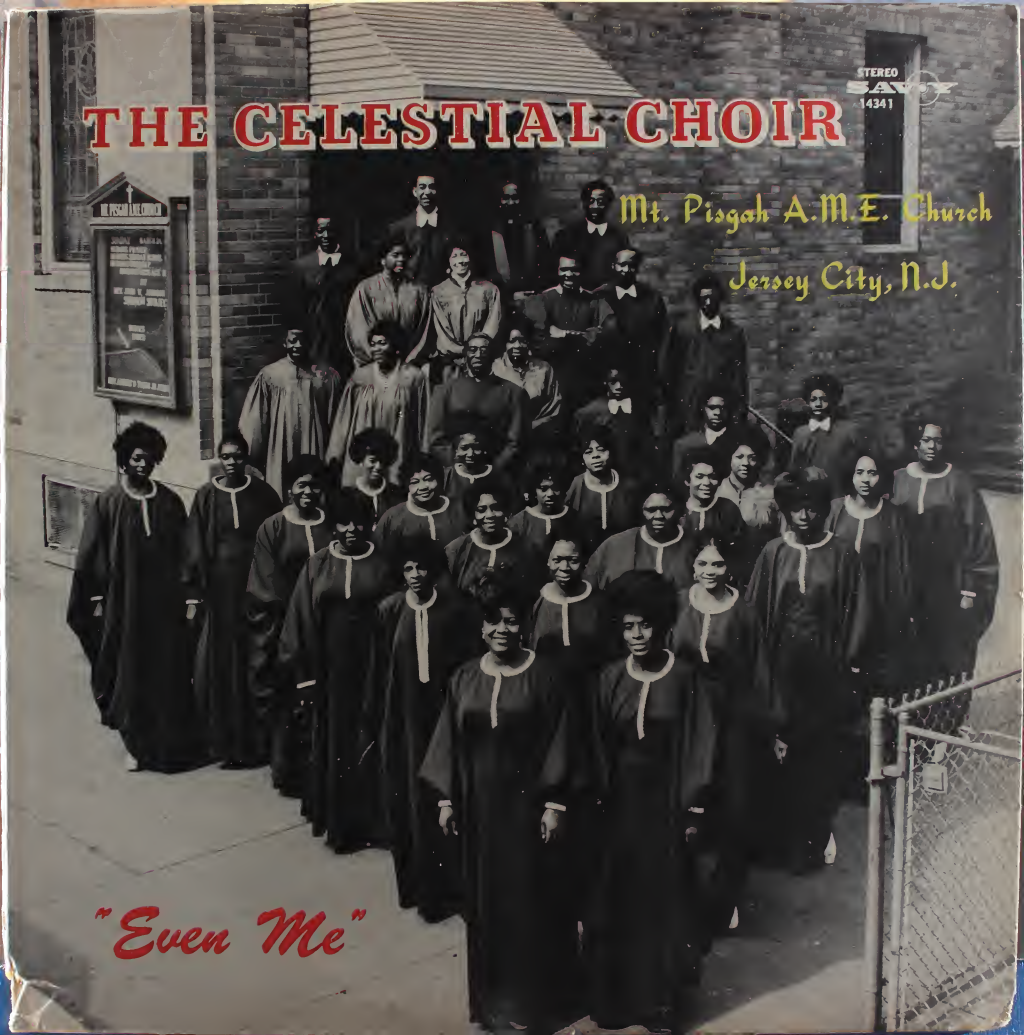
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THE CELESTIAL CHOIR
STEREO
SAVOY
14341
Mt. Pisgah A.M.E. Church
Jersey City, N.J.
"Even Me"

STEREO THE SOUL SOUNDS ARE ON SAVOY!! SAVOY 14341

THE CELESTIAL CHOIR

"Even Me"

THE CHOIR

The Celestial Choir has traveled from Hartford, Connecticut to Washington, D. C. performing in various auditoriums. They have appeared in the world famous Apollo Theater in "Gospel U.S.A.," and in both Union College and Livingston College. One of their recent highlight performances was in Flipper Temple, Atlanta, Georgia in honor of the late Rev. Martin Luther King's birthday.

MR. SLATER JENNINGS

Mr. Slater Jennings has served as president and promoter of the choir since 1963. He has served as program chairman to all of the Church Annual and Major affairs. He is presently an officer of the Senior Steward Board of Mt. Pisgah A.M.E. Church and Commissioner of Transportation. Mr. Jennings has had the pleasure of meeting and working with many outstanding people in the Gospel Field, such as the late George Hudson, Rev. Lawrence Roberts and the Angelic Choir of Nutley, N. J., the Banks Brothers, Clinton Utterbach and the Utterbach Ensemble, Madame Margaret Simpson and many other famous names.

MR. ALBERT BURKES

Mr. Burkes has rendered many organ and piano recitals throughout the metropolitan area, Washington, D.C. and Atlanta, Georgia. He served several years as Organist-Director of St. John Methodist Church of Newark, N. J.

At the age of nine years his music training began under the teaching of the late Mrs. Clara Hussuel, a foremost and highly recognized German piano teacher of Newark, N. J. and began taking organ lessons, studio pipe organ with the late Mrs. Mary Mason of Newark, N. J. Mr. Burkes studied voice at the age of fifteen with Mr. Bruce Campbell of Hillside, N. J. He is a graduate of Arts High School of Fine and Industrial Arts of Newark, N. J. and Julliard School of Music, New York, N. Y. He took private coaching under Dr. Alex Chiappinelli of Newark, N. J.

Mr. Burkes is the Organist-Director of a special group of professional musicians from various parts of New Jersey, "Burkes and Company." He has served as Minister of Music at Mt. Pisgah A.M.E. Church for 12 years.

Mr. Burkes is presently employed as Sales-Promoter for Musical Instruments for the music Center of L. Bamberger, Newark and is director and accompanist of the Bamberger's employees Glee Club. He is the Minister of Music of Mt. Pisgah A.M.E. Church. He has served in this capacity since 1962.

Side A

A MAN CALLED JESUS
Soloist: Larry Bryant
Savoy Music (BMI) — Albert Burkes

I NEED THEE
Soloists: Jacquelyn Bradley/Larry Bryant
Public Domain

I'M SO GRATEFUL
Soloist: Josephine Penny Hawkins
Martin Studio of Gospel Music (BMI) — Gloria Griffin

SAVED BY HIS MATCHLESS LOVE
Soloist: Shirley Harris
Savoy Music (BMI) — Albert Burkes

LET IT BE DEAR LORD
Soloist: Christine Cooper
(Tribute to the Late Roberta Martin)
Hill & Range (BMI) — V. Edwards - R. Martin - P. Hall

Side B

EVEN ME
Soloist: Jacquelyn Bradley
Public Domain

POOR MAN LAZARUS
Schumann Music, Div. Bourne, Inc. (ASCAP) — J. Hairston (Arr.)

FATHER ALMIGHTY
Soloist: Saundra Kee
Savoy Music (BMI) — Albert Burkes

HIS EYE IS ON THE SPARROW
Soloist: Marion Tyson
Public Domain

THE LORD'S PRAYER
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Oct. 25. 95

SR 12391

ARTIST: R.B.M.
WRITER: R. MUNIZ
PUBLISHING: STRICTLY RHYTHM PUBLISHING (ASCAP)
BOY MUNIZ MUSIC (ASCAP)

PRINT: SIDE A
TITLE: YO SHORTY (THE REMIXES)

CLUB MIX	6:15
RADIO MIX	3:21

PRINT: SIDE B
TITLE: YO SHORTY (THE REMIXES)

DA BOMBERO MIX	5:53
THE FIREMAN'S DUB	4:05

PRODUCED AND MIXED BY GEORGE MOREL
RECONSTRUCTED BY RALPHIE "BOY" MUNIZ
VOCALS BY ROBERT "BARRIO" ESCOBAR
BACKGROUND VOCALS BY R.B.M. AND BARRIO "BOB"
SCRATCHES BY THE ORIGINAL PR DJ DEMO
ENGINEERED BY ANTHONY SAUNDERS AT MOREL'S MUSIC LAB
EDITED BY RALPHIE "BOY" MUNIZ
KEYBOARDS BY GEORGE MOREL AND CARLTON CARTER
BIG UP'S TO: GOD, OUR FAMILIES, GLENN FRISCIA OF HOT 97, DJ ERNIE, DJ HUMPTY AND TONY B AT POWER 106 CA, WILD WOODY OF Q 105 CA, NORTY COTTO, FRANKIE FINGERS, DJ STROBE, G.N.G. MUSIC SHOP, MAD WAYNE, THE 104TH ST CHO-CHO CREW, AND ALL THE WEPA CLUBS ALL OVER THE U.S.

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ATLANTIC
STARR
ONE LOVER AT A TIME

ONE LOVER AT A TIME

Lead vocal by Barbara Weathers

VERSE
Can't believe this mess I'm in
Don't know if I'm comin' or going
Got my heart spread too thin
Lately the strain has been showin'
I need a new direction
Don't wanna share my affection

1ST CHORUS
One lover, one lover at a time, that's enough for me
One lover, one lover at a time, ya all I need
One lover, one lover, one lover Ohh . . .

VERSE
My phone is ringing off the wall
Get confused which lover is calling
I can't take this anymore
I saw you and I started falling
You are my new direction
Gonna give you all my affection

2ND CHORUS
One lover, one lover at a time
Not two, not three, not four
One lover, one lover at a time, I don't need any more
One lover, one lover, one lover Ohh . . .
One lover, just one lover, one lover Ohh . . .

BRIDGE
From now on safety in numbers won't do
If you'll be there for me I'll be there for you
One lover, one lover, one lover Ohh . . .

1ST CHORUS (REPEAT)

2ND CHORUS (REPEAT)

Written by Richard Feldman and Jimmy Scott
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PRODUCED AND ARRANGED BY DAVID LEWIS AND
WAYNE LEWIS ASSOCIATE PRODUCER: JONATHAN LEWIS
A JODAWAY PRODUCTION

From the Atlantic Starr album ALL IN THE NAME OF LOVE on
Warner Bros. Records.
Available on LP, Cassette and Compact Disc (1/4/2-25560)



Photograph by George DuBose

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Atlantic Starr

Touch a Four leaf Clover

Atlantic Starr

Touch a Four Leaf Clover

AM-2580

from the new album "YOURS FOREVER"

SP-4946



b/w their '82 smash single "Circles"

from the album BRILLIANCE SP-4883

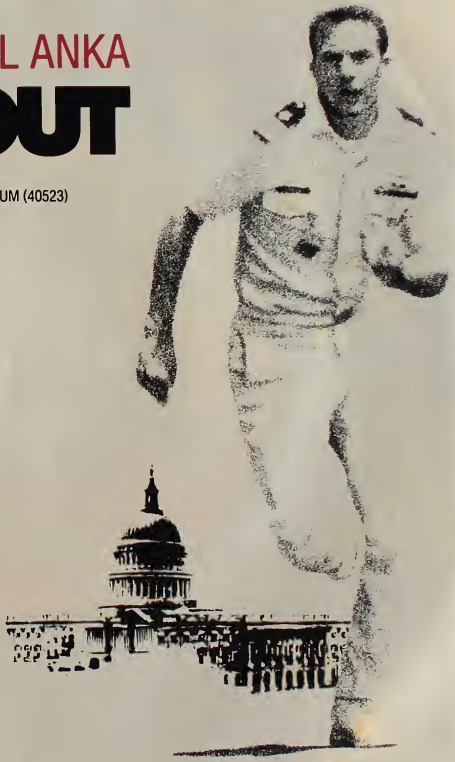
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JULIA MIGENES AND PAUL ANKA

NO WAY OUT

FROM THE ORION MOTION PICTURE "NO WAY OUT"
SONG TAKEN FROM JULIA MIGENES' FORTHCOMING COLUMBIA ALBUM (40523)



JULIA MIGENES AND PAUL ANKA

NO WAY OUT

FROM THE ORION MOTION PICTURE "NO WAY OUT"
SONG TAKEN FROM JULIA MIGENES' FORTHCOMING COLUMBIA ALBUM (40523)

WRITTEN BY PAUL ANKA AND MICHAEL MCDONALD
PRODUCED BY DENNY DIANTE

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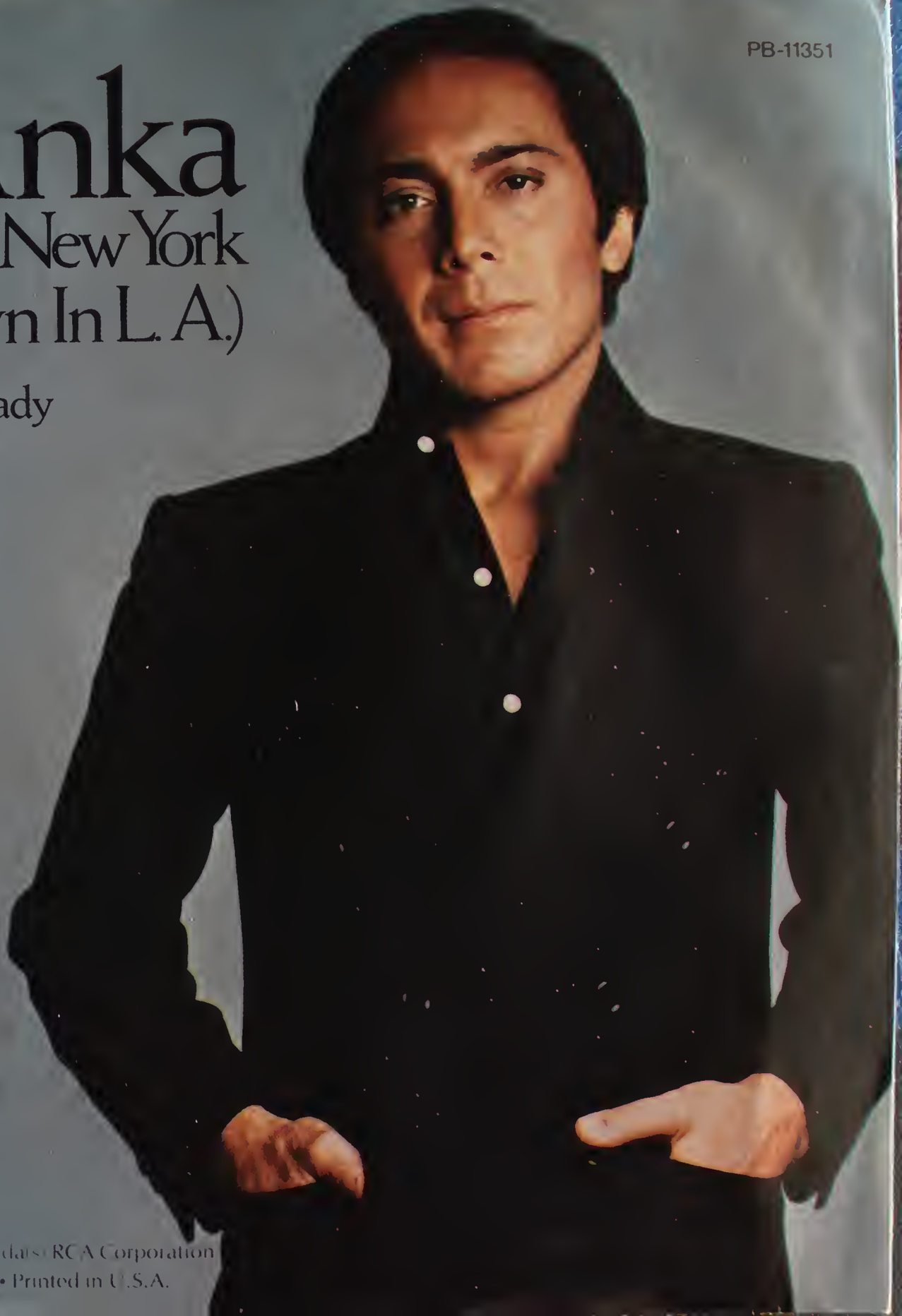
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Paul Anka

Brought Up In New York (Brought Down In L. A.)

B/W

Love Me Lady



RCA

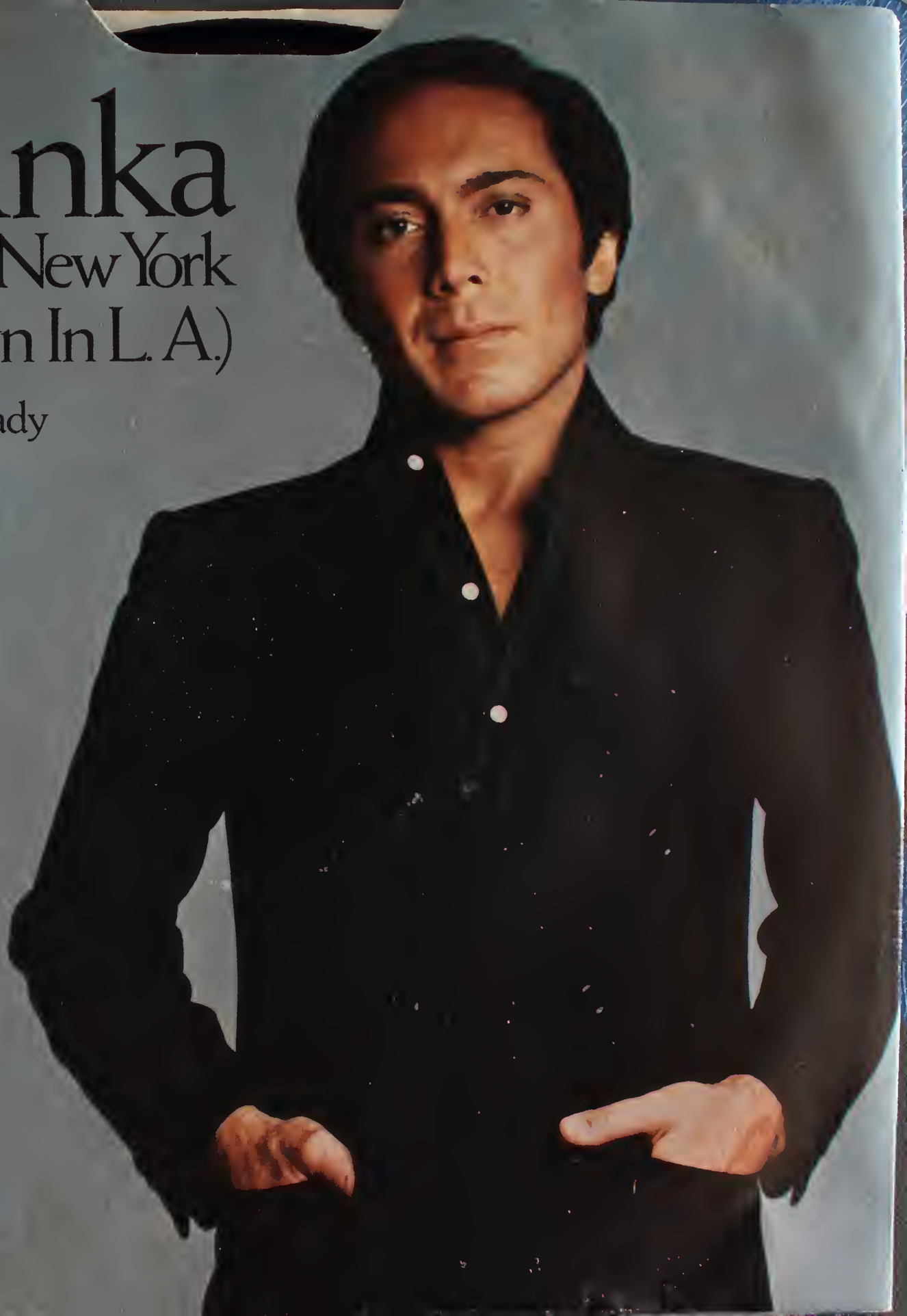
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Paul Anka

Brought Up In New York (Brought Down In L. A.)

B/W

Love Me Lady



RCA

PB-11351

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album no. 514

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EP-514

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Teddy Edwards — tenor sax
J. D. King — tenor sax
Ray Porter — drums
R. Kestersen — bass
Vernon Biddle — piano

The Numbers

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LIFESTREAM
MOP MOP
INTERSECTION

Supervision — Norman Granz

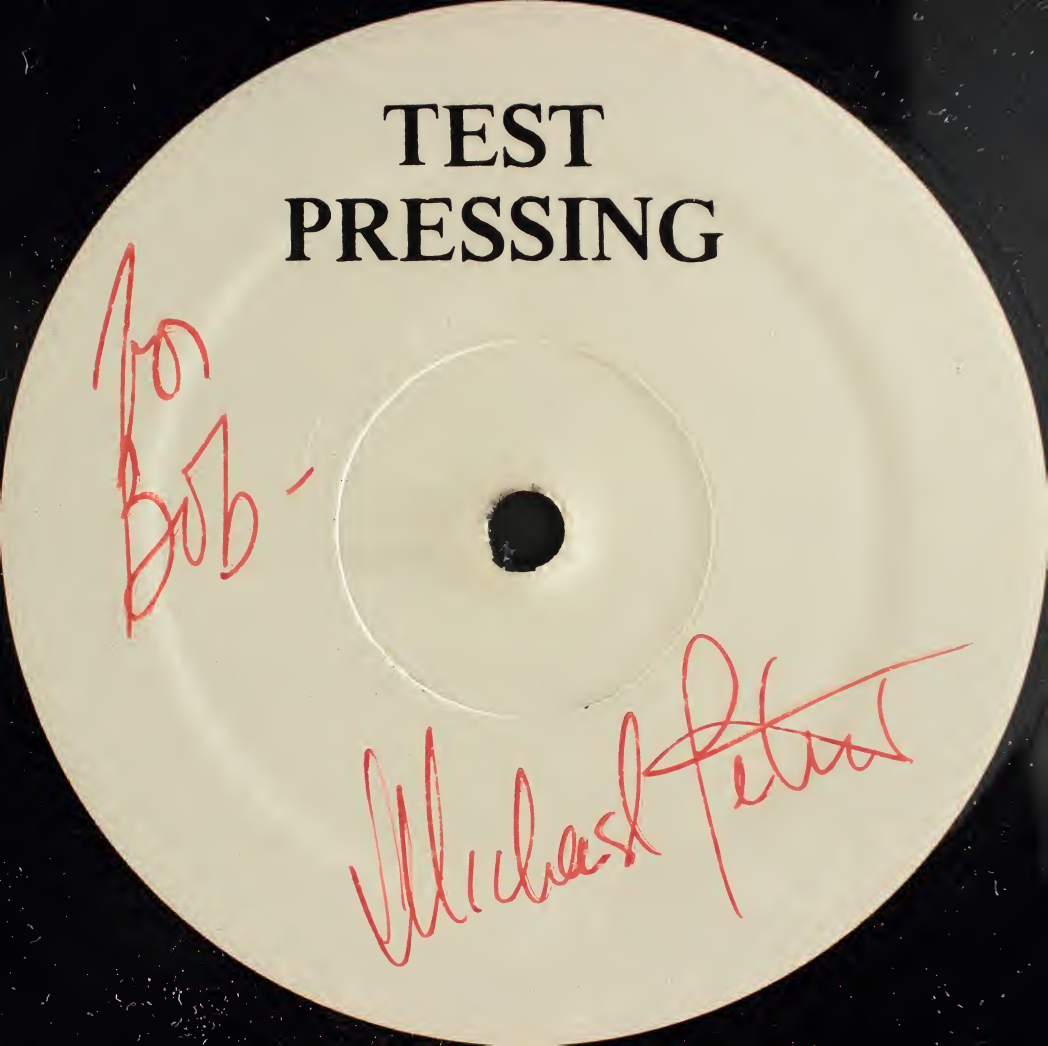
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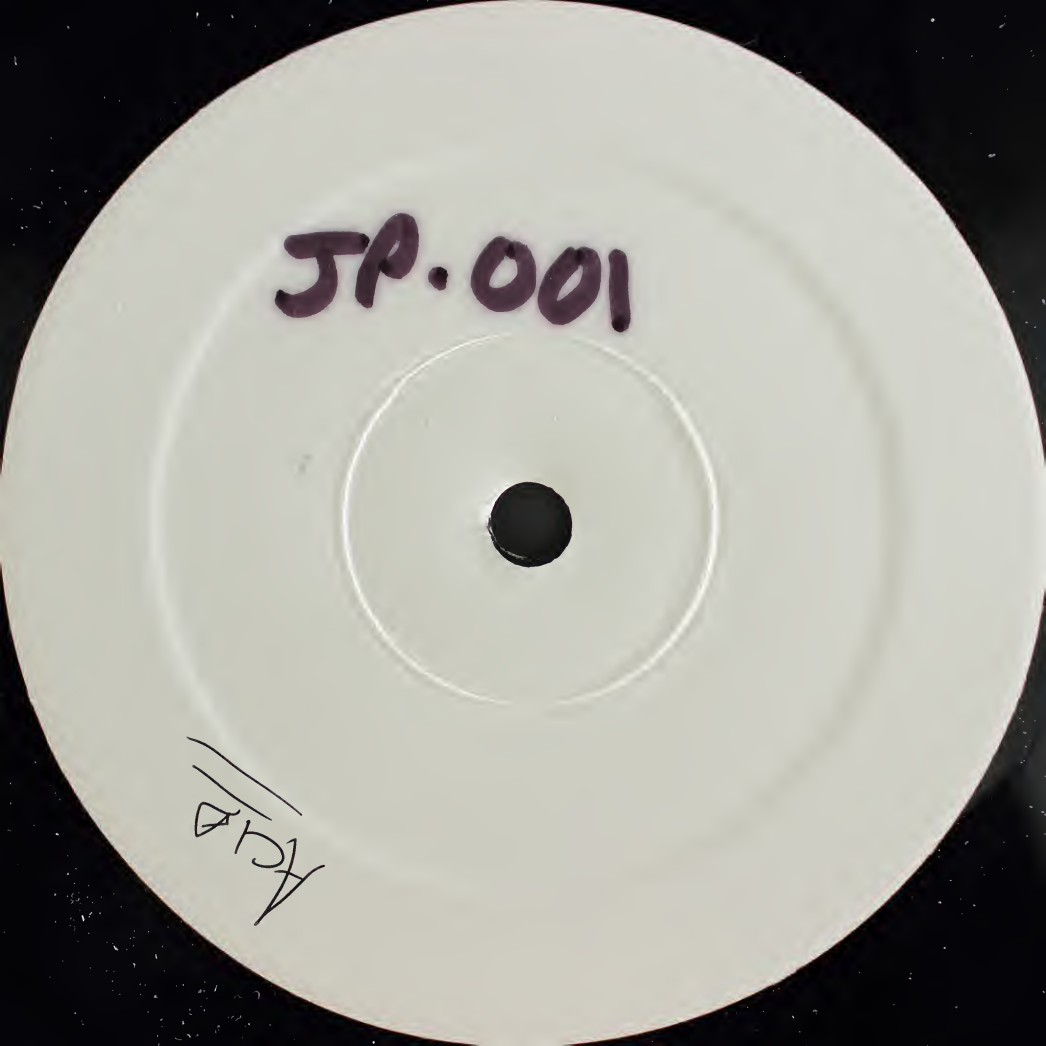
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LESTER YOUNG and his tenor sax	Aladdin EP-502
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MATERIALS
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Side 1
33 1/3 RPM.
CM 1029
CREATIVE DANCE Vol. III (Improvisations)
1. Introduction
2. Running Music
3. Explanation
4. Sophisticated Music
5. Explanation
6. Old Man's Music
7. Explanation
8. Playground Music
9. Explanation
10. Wanderer


CLASSROOM
MATERIALS
CO.
Side 2
33 1/3 RPM.
CM 1029
CREATIVE DANCE Vol. III (Improvisations)
1. Crescendo
2. Comparisons
3. Serious Music
4. Light Music
5. Dramatic Movements
6. Contrasts
7. Changing Contrasts
8. Music for Contrasts


TEST
PRESSING


TEST
PRESSING
To
Bob -
Michael Peter


JP.001




PORK
Myron and the Van-Dells
SIDE ONE
MV 1975
REMEMBER THEN
ROCK AROUND THE CLOCK
GET A JOB
EARTH ANGEL
ROCK'N ROBIN
MR. BASSMAN
WILD ONE
ZOOM!
PORK' A LOT RECORDS INTERNATIONAL, SUBSIDIARY OF CYBERTEKNICS CREATIVE RECORDING ©R, DAYTON, OHIO 45403


PORK
Myron and the Van-Dells
SIDE TWO
MV 1975
RUNAWAY
HEARTBREAK HOTEL
TEDDY BEAR
RETURN TO SENDER
BOMP
SEA CRUISE
ROCK 'N ROLL IS HERE TO STAY
IN THE STILL OF THE NIGHT
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LA CUMARA

SIDE 1
OA-4744 A

33⅓ RPM

By

GERLARDO

HOLLYWOOD, ITALIAN STYLE

SIDE 2
OA-4744 B

33⅓ RPM

By

GERLARDO


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MASTER NO.
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SOUND MAKERS
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ARTIST

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SPACEBREAKS VOL. 1

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Side A

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3673673

1. EXPLOSHUNZ 3:56
2. BREAK 2 4:00
3. BREAK 3 3:49

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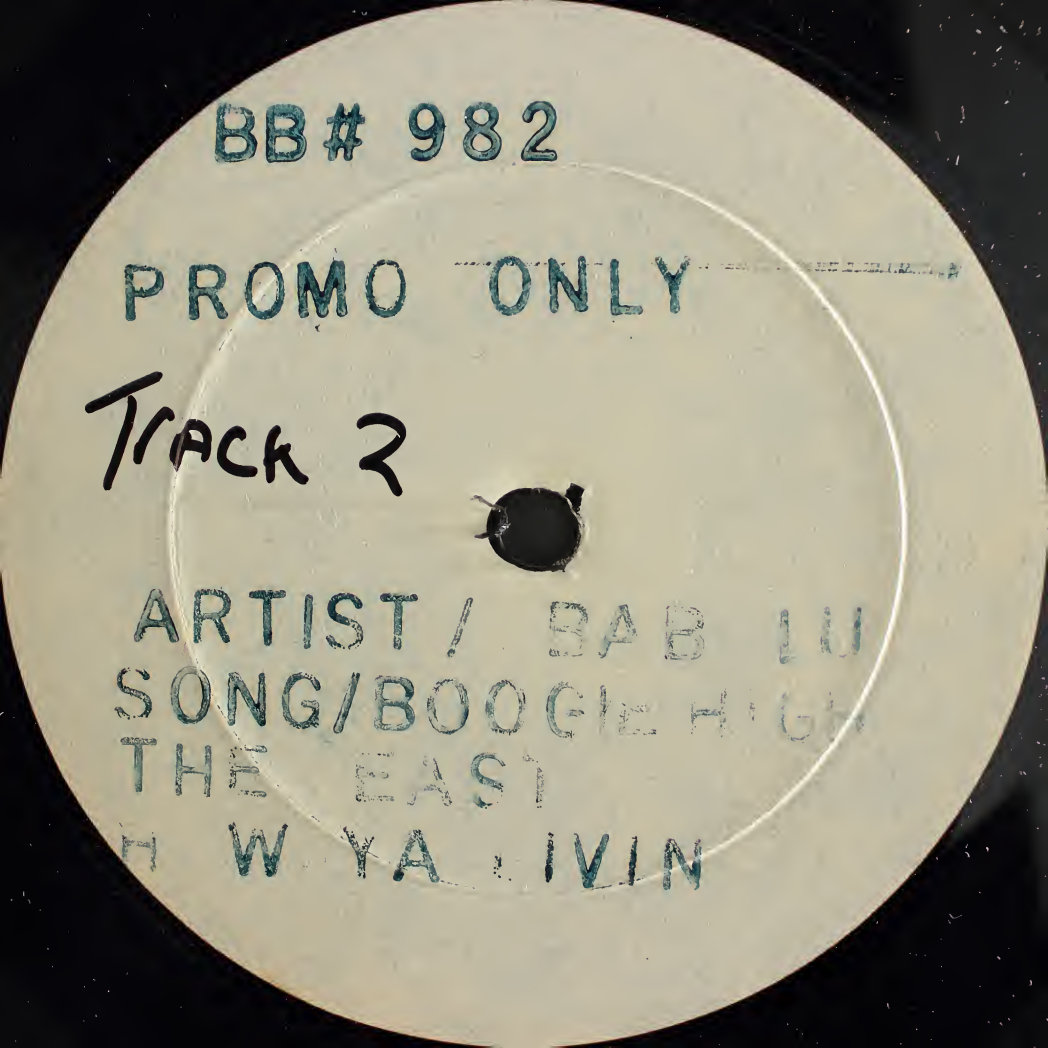
Stereo 33.3 RPM
3673673

1. BREAK 4 3:44
2. BREAK 5 3:20
3. DRAMATIC FANATIC 4:12

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JAMAICA RECORDS ☼ 166 Forest Hills Avenue, Jamaica, Queens, NY 11375
JAMAICA
TRACEY LEE
PRE RELEASE
DL 10 B
Side Two
33⅓ rpm
"I LIKE IT LIKE THAT"
"NO DOUBT"
"INSTRUMENTAL"
©& ℗ 1998 Jamaica Records
☼ ALL RIGHTS RESERVED ☼


JAMAICA RECORDS ☼ 166 Forest Hills Avenue, Jamaica, Queens, NY 11375
JAMAICA
PRETTY BOY & FOXY BROWN
"THE FIRM ALL STARS"
PRE RELEASE
DL 10 A
Side One
33⅓ rpm
TRACEY LEE
"SHOWTIME"
"INSTRUMENTAL"
©&℗1998 Jamaica Records
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BB# 982
PROMO ONLY
TRACK 2
ARTIST / BAB LU
SONG/BOOGIE HIGH
THE EAST
H W YA IVIN

BB # 982

PROMO ONLY

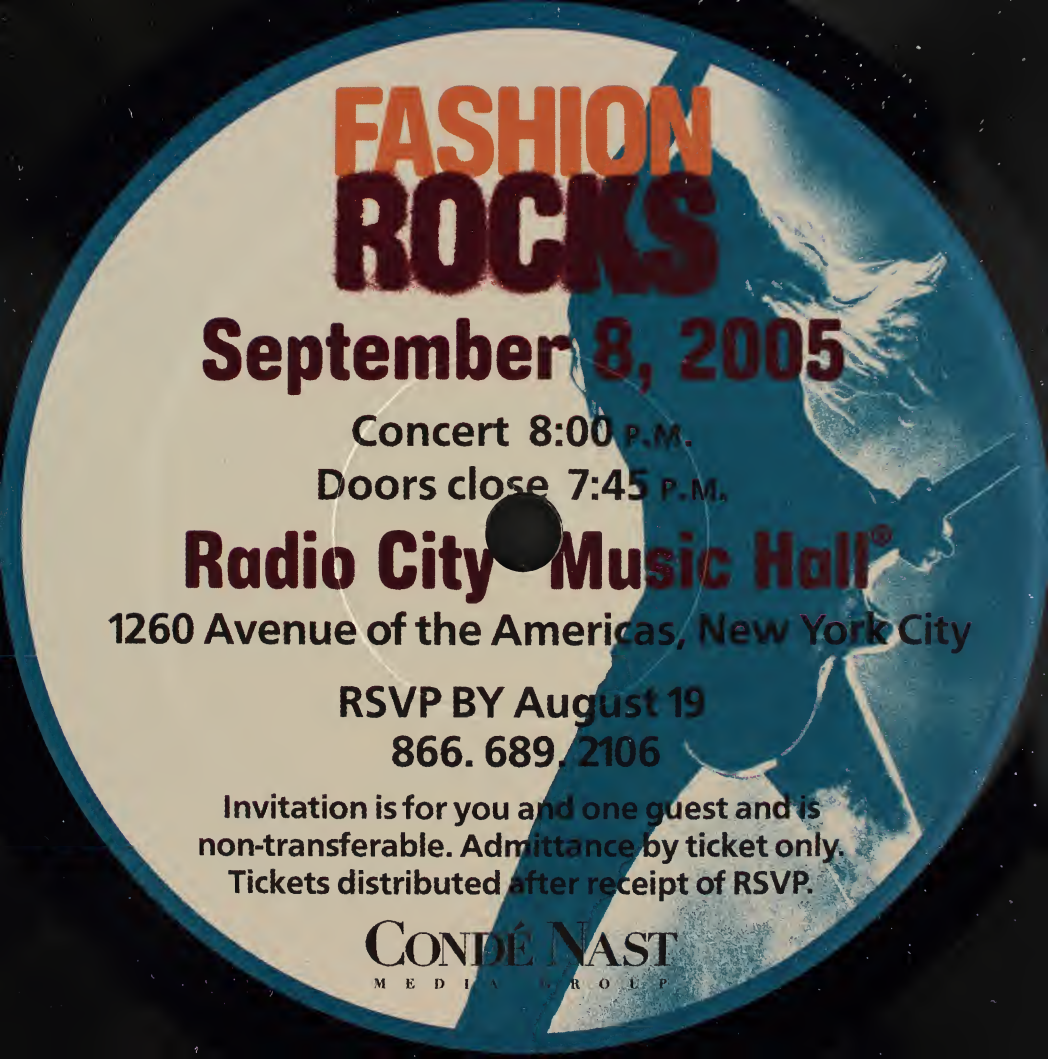
ARTIST / BABALU

SONG/BOOGIE HIGH

THE EAST

HOW YA LIVIN




FASHION
ROCKS
September 8, 2005
Concert 8:00 P.M.
Doors close 7:45 P.M.
Radio City Music Hall®
1260 Avenue of the Americas, New York City
RSVP BY August 19
866. 689. 2106
Invitation is for you and one guest and is non-transferable. Admittance by ticket only. Tickets distributed after receipt of RSVP.
CONDÉ NAST
MEDIA GROUP

Advance Promotional

℗ 1979

COLUMBIA RECORDS
PITMAN, NEW JERSEY

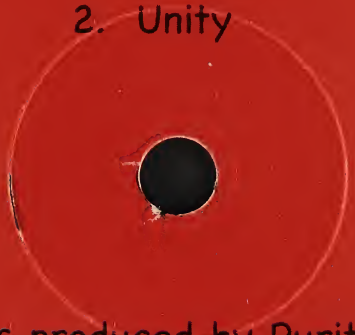

RECORDS · URANUS · RECORDS
SIDE A
Recorded at Platinum
Factory Studio, N.Y.
Mixed at Soundscape,
Atlanta, GA
by L. Turner, B. Wells,
A. Arnold
Mastered by
Randy Kling
UR 1009
(Vocal & Inst.)
33 1/3
Joyeux Music ASCAP
Arr. by B. Wells
A. Arnold, A. Stone
Time: (V-3:05, I-3:13)
Mixed by J. Evans,
B. Wells
I'M SO PROUD
(C. Mayfield)
TRIBUTE TO CURTIS MAYFIELD
(C. Mayfield)
TRIPLE THREAT
Produced by B. Wells, D. Armstrong, A. Arnold
for Guantanamera Ent.
URANUS DISC MUSIC FOR ALL EARS ON AIRWAVES FROM THE UNIVERSE.
A PRODUCT OF GUANTANAMERA ENT., N.Y., N.Y.


RECORDS · URANUS · RECORDS
SIDE B
Recorded at Platinum
Factory Studio, N.Y.
Mixed at Soundscape,
Atlanta, GA
by L. Turner, B. Wells,
A. Arnold
Mastered by
Randy Kling
UR 1008
(Vocal & Inst.)
33 1/3
Joyeux Music ASCAP
Arr. by B. Wells
A. Arnold, A. Stone
Time: (V-3:52, I-5:07)
Mixed by J. Evans,
B. Wells
GONNA GET YOUR LOVE
(B. Wells)
TRIPLE THREAT
Produced by B. Wells, D. Armstrong, A. Arnold
for Guantanamera Ent.
URANUS DISC MUSIC FOR ALL EARS ON AIRWAVES FROM THE UNIVERSE.
A PRODUCT OF GUANTANAMERA ENT., N.Y., N.Y.


WWW.HADESMUSIC.COM

Hades Music
Puritain

1. House Thing
2. Unity



Tracks produced by Puritain for
Hades Music NYC (718) 441-3082
Executive Producer
Michael Hades

www.hadesmusic.com

Hades Music
Puritain

3. Twisted

4. Africa



Tracks produced by Puritain for
Hades Music NYC (718) 441-3082
Executive Producer
Michael Hades

www.hadesmusic.com

J & L

ANTONIO

©℗ 1992 J & L MUSIC
IRVIN LEE MUSIC BMI
Temp 5000



SIDE A
33 1/3 RPM
STEREO
Promotional Copy

TEMPTATION

1. R&B
2. Club
3. House

Produced By: Sleepy Head Productions
Executive Producer: W.R.
Remix: R&B and House mix by Geoffrey C.

J & L

ANTONIO

©℗ 1992 J & L MUSIC
IRVIN LEE MUSIC BMI
Temp 5000

SIDE B
33 1/3 RPM
STEREO
Promotional Copy

TEMPTATION

1. Dub
2. R&B (instr)
3. House (instr)

Produced By: Sleepy Head Productions
Executive Producer: W.R.

TEST PRESSING

Record No. _____

Morris Chapman

Date _____

Master No. _____

"The Might & the Majesty"

Precision Record Pressing, Inc.

Nashville, Tenn. 37210

TEST PRESSING

Record No. ----------

Date

Master No.

Precision Record Pressing, Inc.

Nashville, Tenn. 37210



NATO

1 SIDE

STEREO
33.3 RPM
LSJLP

(Ghetto Heaven)
Ghetto Life
1. Dirty
2. Clean

© ℗ 1997 Herbal Experience Production • Produced by Diallo • Mixed by Devine • Written by G. Coleman/W. Hicks • Executive Producer: Larry Johnson for L.A. Management Production Inc.


7 65481 19201 8
NATO
2 SIDE
STEREO
33.3 RPM
LSJLP
(Ghetto Heaven)
Ghetto Life
1. Inst. — Foul Life
2. Dirty
© ℗ 1997 Herbal Experience Production • Produced by Diallo • Mixed by Devine • Written by G. Coleman/W. Hicks • Executive Producer: Larry Johnson for L.A. Management Production Inc.

Music Doctors

TEST PRESSING

HL 1010 A

SIDE ONE

ID + _____

ARTIST - Gino Latino

SELECTION _____

Wizard of

02 -

Remix

TO EXPEDITE YOUR ORDER CHECK OUT
YOUR TEST AND CALL APPROVAL TO

MUSIC DOCTORS

(212) 382-1234


Music Doctors
TEST PRESSING
SIDE TWO
ID
ARTIST
SELECTION
TO EXPEDITE YOUR ORDER CHECK OUT
YOUR TEST AND CALL APPROVAL TO
MUSIC DOCTORS
(212) 382-1234

MK 177

A


MK 177
B

BALTIMORE BREAKBEATS

Presents

ROD LEE



CBR-CK/024

THIS SIDE
1. WANNA F--K (REMIX
2. DING DONG
3. NUTTY TRACK

THAT SIDE
1. CLAP 2002
2. ROLLIN (ACAPELLA)
3. BUSS DUB

MANUFACTURED & DISTRIBUTED BY BALTIMORE BREAKBEATS, 201 W. SARATOGA STREET, BALT. MD 21201, 410-837-1000, ASK FOR BERNIE.

CLUB BEATZ

RECORDINGS



BALTIMORE BREAK BEATS RECORDS 2002
201 W. SARATOGA ST. BALTIMORE MD 21201
PHONE 410.837.1000 FAX 410.837.1001
ASK FOR BERNIE R.



RECORDS

FRANK SKI CLUB TRAX

SIDE A

NR-18852-1

1. THE CALLIN (WHITE BOY MIX)
2. HOT FOR YOU - PT 1
3. THE SPORTSBAR
4. 'EM YEAH!
5. DJ's 808 TRACK
6. DOO-DOO'S ORGAN
7. TONY'S TRACK



RECORDS

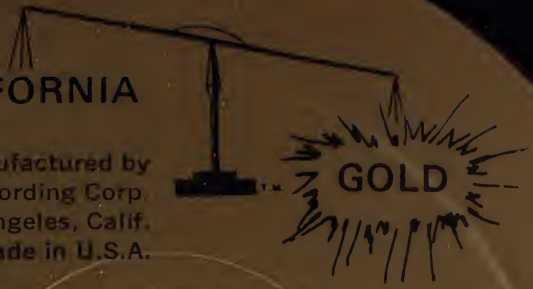
FRANK SKI CLUB TRAX

SIDE B

NR-18852-2

1. SHAKE & BAKE
2. THE MIKE'S TECH
3. KRAFTY'S ACCAPELLA
4. THE BEAT BOX TRACK
5. THE NEW YORK CLASSIC
6. TONY'S LOOP
7. THE MARC HENRY
8. THE BUBBY LOVE


CALIFORNIA
GOLD
Manufactured by
Mutt & Jeff Recording Corp.
Los Angeles, Calif.
Made in U.S.A.
"WARNING:" Unlawful duplication prohibited by
Federal Law. Violators subject to prosecution.
SIDE I
STEREO 33⅓ RPM
MJ 5020 (MAS 787)
CROSSROADS
(Freddie Robinson)
Alvert Music (BMI)
FROM THE LP ENTITLED:
VERNON GARRETT CROSSROADS
VERNON GARRETT
LIVE!!!
Conducted & Produced by:
JOEY JEFFERSON
© ℗ 1982



Manufactured by
Mutt & Jeff Recording Corp.
Los Angeles, Calif.
Made in U.S.A.

"WARNING:" Unlawful duplication prohibited by
Federal Law. Violators subject to prosecution.

SIDE II

STEREO 33⅓ RPM
MJ 5020 (MAS 788)

LOVE TO SEE YOU SMILE

(David Ervin/Kenny Pierce)
Alvert Music (BMI)
FROM THE LP ENTITLED:
VERNON GARRETT CROSSROADS

VERNON GARRETT
LIVE!!!

Conducted & Produced by:
JOEY JEFFERSON

© ℗ 1982



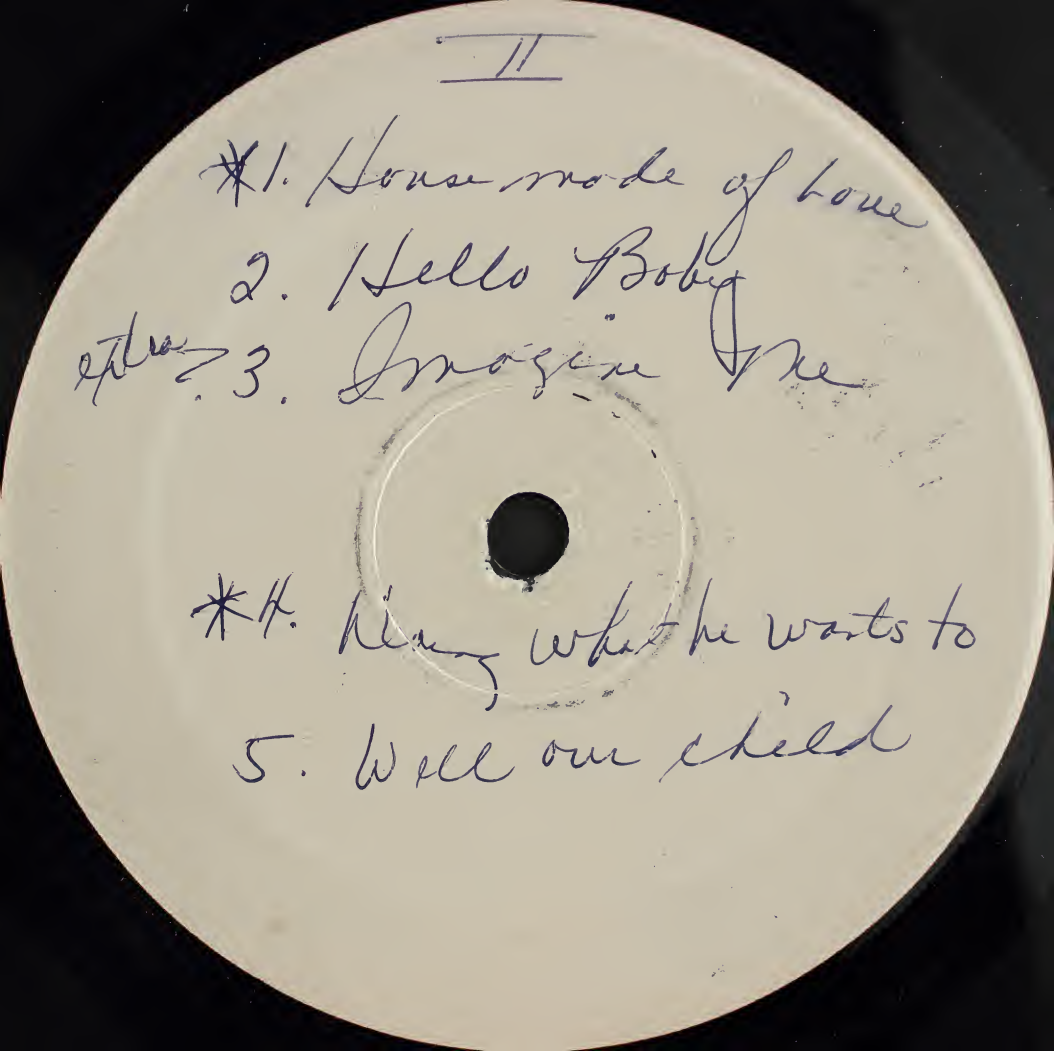
I

AU-12011-A,B

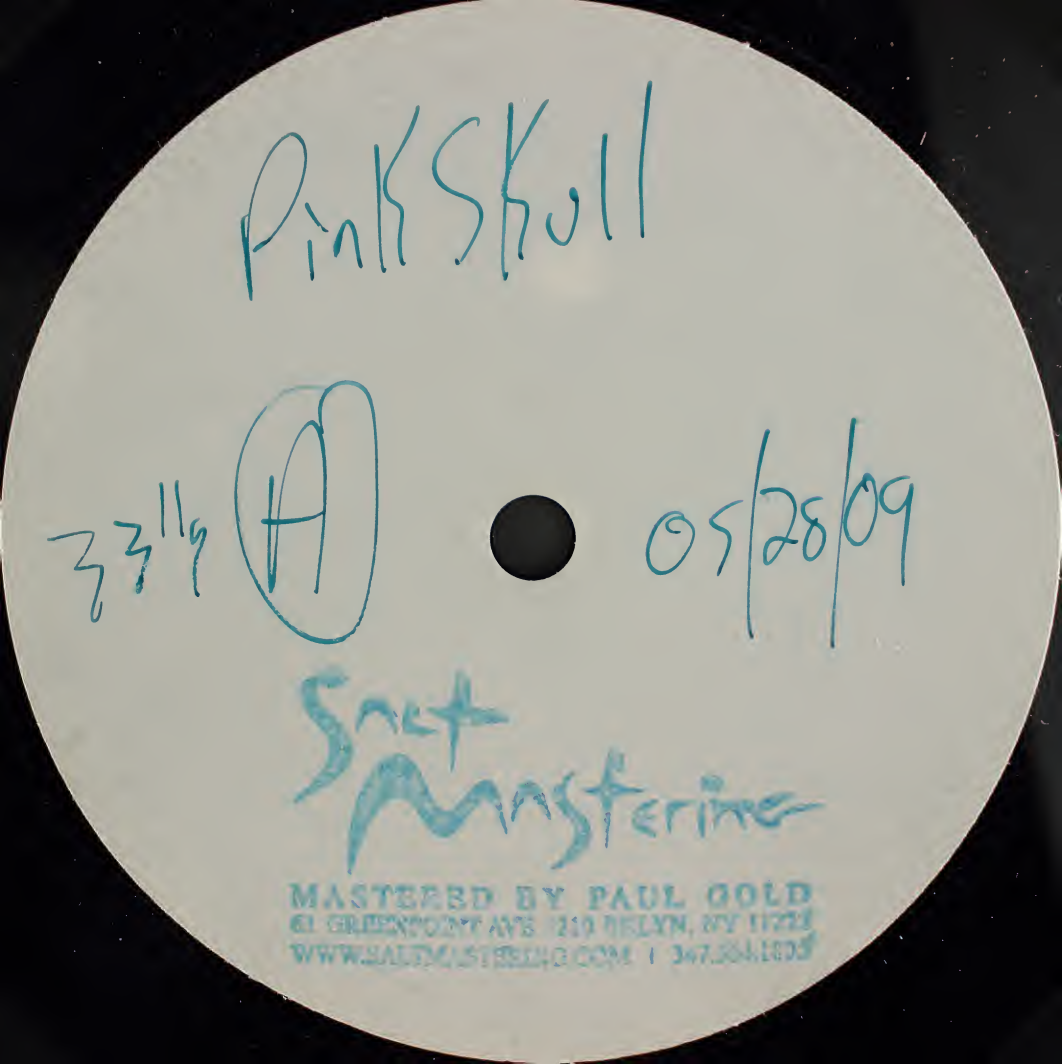
*1. strong affection
*2. Bring it over Bobby
3. Rescue me
4. I don't want
*5. Look Around

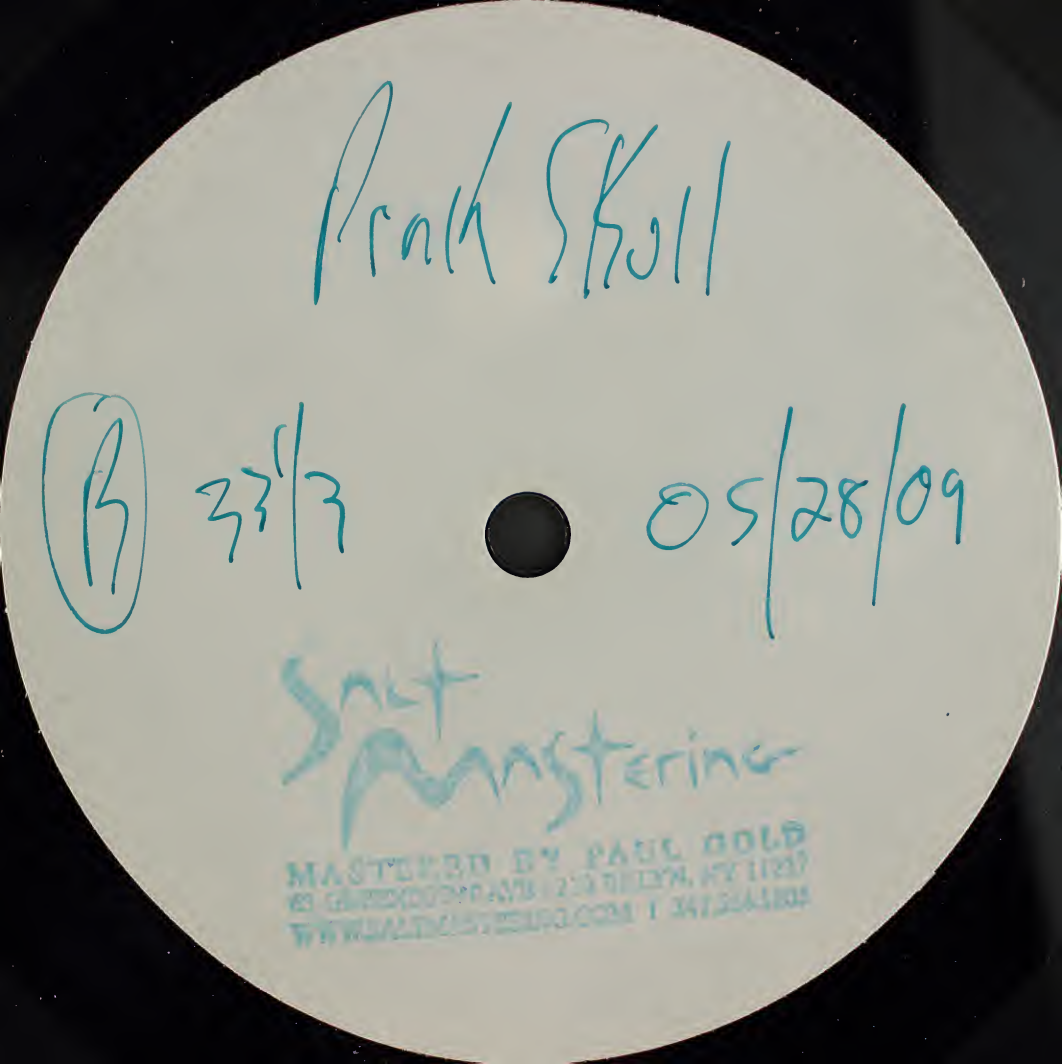
II

*1. House made of Love
2. Hello Bobby
other 3. Imagine Me



*4. Sing what he wants to
5. Well our child

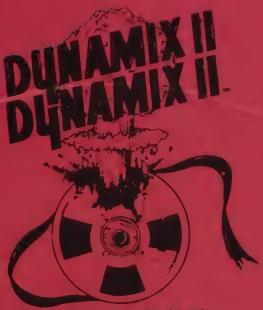

Pink Skull
33 1/3
A
05/28/09
Salt Mastering
MASTERED BY PAUL GOLD
61 GREENPOINT AVE #210 BKLYN, NY 11222
WWW.SALTMASTERING.COM | 347.384.1035


Prank Skull
B
33 1/3
05/28/09
Salt Mastering
MASTERED BY PAUL GOLD


UNITED
RECORD PRESSING
TEST PRESSING
A
453 Chestnut St. - Nashville, TN 37203 - www.urpressing.com


UNITED
RECORD PRESSING
TEST PRESSING
B
453 Chestnut St. - Nashville, TN 37203 - www.urpressing.com


DYNAMIX II
DYNAMIX II
Promo Copy
Not For Sale
Promo Copy
Not For Sale
DYNAMIX II-RECORDS-INC.
DYNAMIX II™
FEATURING:
"BREEZY BEAT MC"
DX II 1990
BPM: 124.2
33 1/3 R.P.M.
Side I
©℗1990
DYNAMIX II Records Inc.
'JUST GIVE THE D.J. A BREAK'
"1990"
(E. GRIFFIN - N. MORALES)
ADDITIONAL LYRICS — D. NOLLER & L. CABRERA
VOCAL: 3 : 00
SCRATCH: 2 : 40
BONUS BEAT: 1 : 20
Publishing: DYNAMIX Publishing Inc. (ASCAP)
Executive Producers: KATHIE G. NOLLER, FREDRIC M. BERNSTEIN
Produced, Arranged, Programmed: DAVID B. NOLLER / Vocal: BREEZY BEAT "MC"
Scratches: DAVID B. NOLLER / Mixed: SCOTT GOLDMAN, DAVID B. NOLLER
Edits: BLADE RUNNER, ALBIE NIEVES OF "VIP"
Mastered: MICHAEL FULLER of FULLERSOUND
MANUFACTURED & DISTRIBUTED BY DYNAMIX II ™ RECORDS INC., P.O. BOX 13121 N. PALM BEACH FL 33408 / (407) 694-0866



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DYNAMIX II™

FEATURING:
"BREEZY BEAT MC"

DX II 1990
BPM: 124.2
33 1/3 R.P.M.

Side II

©℗1990
DYNAMIX II Records Inc.

'JUST GIVE THE D.J. A BREAK'

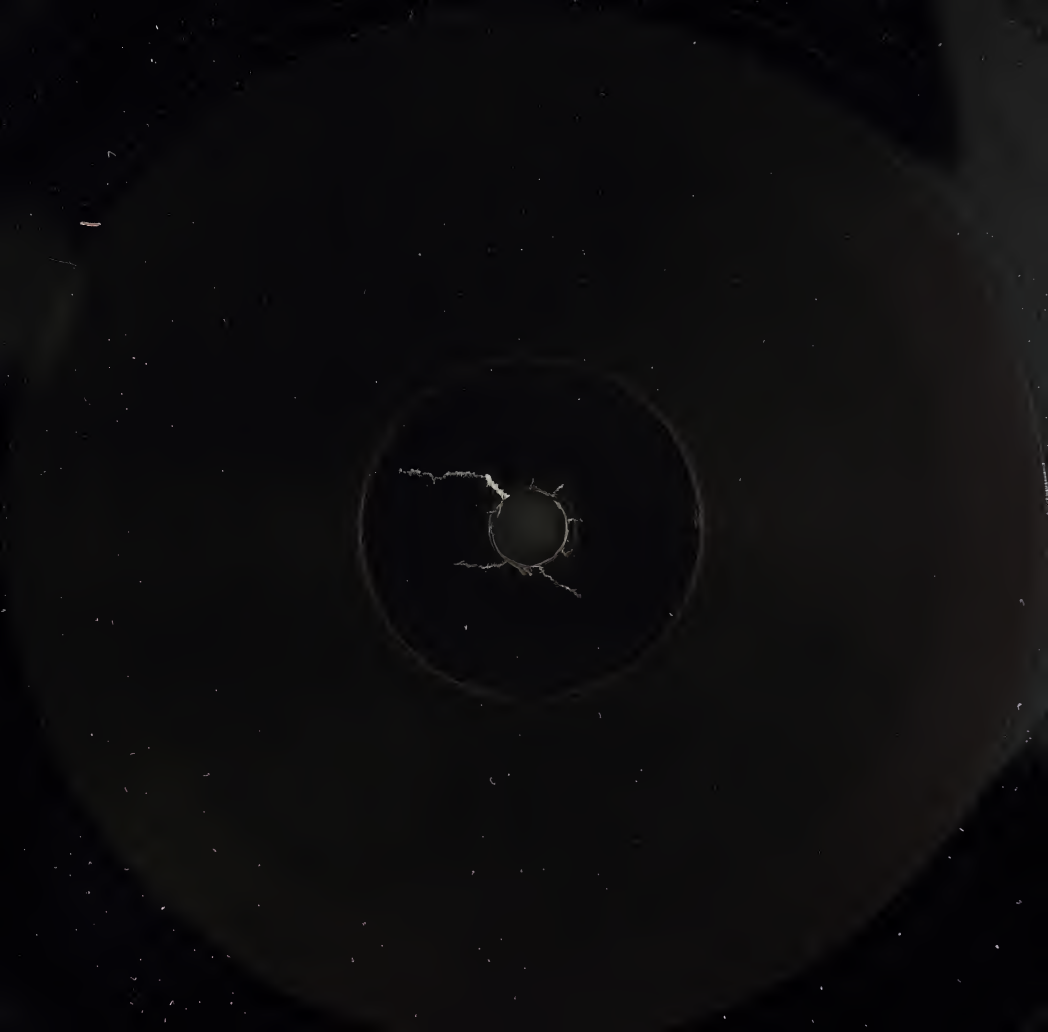
"1990"

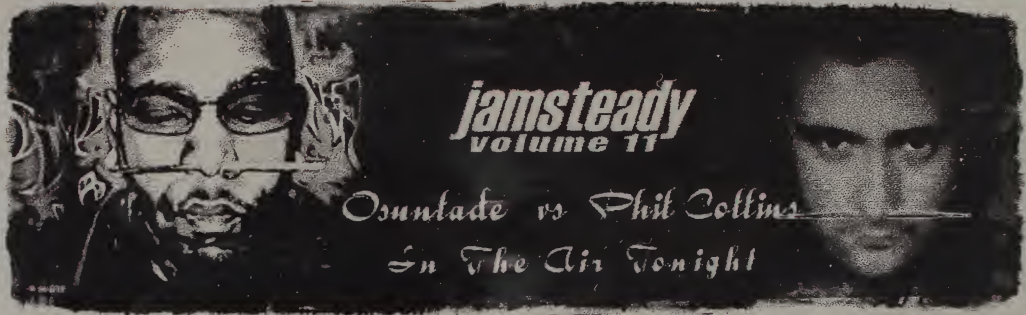
(E. GRIFFIN - N. MORALES)
ADDITIONAL LYRICS — D. NOLLER & L. CABRERA

SCRATCH: A PELLA	1 : 33
VOCODER: A PELLA	1 : 47
BREEZY: A PELLA	0 : 53

Publishing: DYNAMIX Publishing Inc. (ASCAP)
Executive Producers: KATHIE G. NOLLER, FREDRIC M. BERNSTEIN
Produced, Arranged, Programmed: DAVID B. NOLLER / Vocal: BREEZY BEAT "MC"
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MANUFACTURED & DISTRIBUTED BY DYNAMIX II ™ RECORDS INC., P.O. BOX 13121 N. PALM BEACH FL 33408 / (407) 694-0866




jamsteady
volume 11
Osuntade vs Phil Collins
In The Air Tonight


Osunlade vs Phil Collins
In The Air Tonight - Yoruba Soul Remixes
A1. Yoruba Soul Vox
B1. Yoruba Soul Dub
jamsteady
volume 11






TRILBY
"GOTTA GO HOME"
TRASER ENTHUSIASTS MIX

MAD 100

SIDE 1

A


MAD 100
SIDE 2
B






Chris Phillips
&
Alexia
#1 "I'm Always
Thinking of You"
MRC 4506
#2 Instr.

Alexia

"I Can't Survive"

MRC 4506


LIFE
music


Smitty, Davenport & Blakemore
Side B (here) 1. Central
2. Waterworld
Side A (over) 1. Sleepwalking
Life 007
www.lifemusic.net

TEST PRESSING

This is a test pressing intended for use in determining the technical quality of the recording only. It is not to be sold or distributed to the public.

℗ 1990 CBS Records Inc.

SELECTION NO. _____ MATRIX NO. _____

ARTIST Johnny O

DATE PRESSED We Can't Go On This Way

CBS RECORDS INC.
CARROLLTON

Manufactured by CBS Records Inc., 51 West 52 Street, New York, N.Y.

JOHNNY O.

This Side Cut #1

cut #2 Bubble Mix

TEST PRESSING

This is a test pressing intended for use in determining the technical quality of the recording only. It is not to be sold or distributed to the public.

© 1990 CBS Records Inc.

SELECTION NO. MATRIX NO.

ARTIST We Can't Go On This Way

DATE PRESSED

CBS RECORDS INC.
CARROLLTON

Manufactured by CBS Records Inc., 51 West 52 Street, New York, N.Y.

TEST PRESSING

This is a test pressing intended for use in determining the technical quality of the recording only. It is not to be sold or distributed to the public

℗ 1990 CBS Records Inc.

SELECTION NO. _____

MATRIX NO. _____

ARTIST _____

DATE PRESSED _____

CBS RECORDS INC.
CARROLLTON

Manufactured by CBS Records Inc., 51 West 52 Street, New York, N.Y.


ADVANCE PRESSING
DATE
CUSTOMER CONNOISSEURS
MATRIX NO.
TITLE TO BE YOURS
ARTIST FO-DEEP


ADVANCE PRESSING
DATE
CUSTOMER
MATRIX NO.
TITLE
ARTIST


Scott Grooves feat. Parliament/Funkadelic
"MotherShip ReConnection"
A: Slam Counter-Plan Mix.
AA: Slam Heavy Funk Mix.
AA2: Funk D'Void Mix
Soma 71R
Fax: 44.141.572.1478

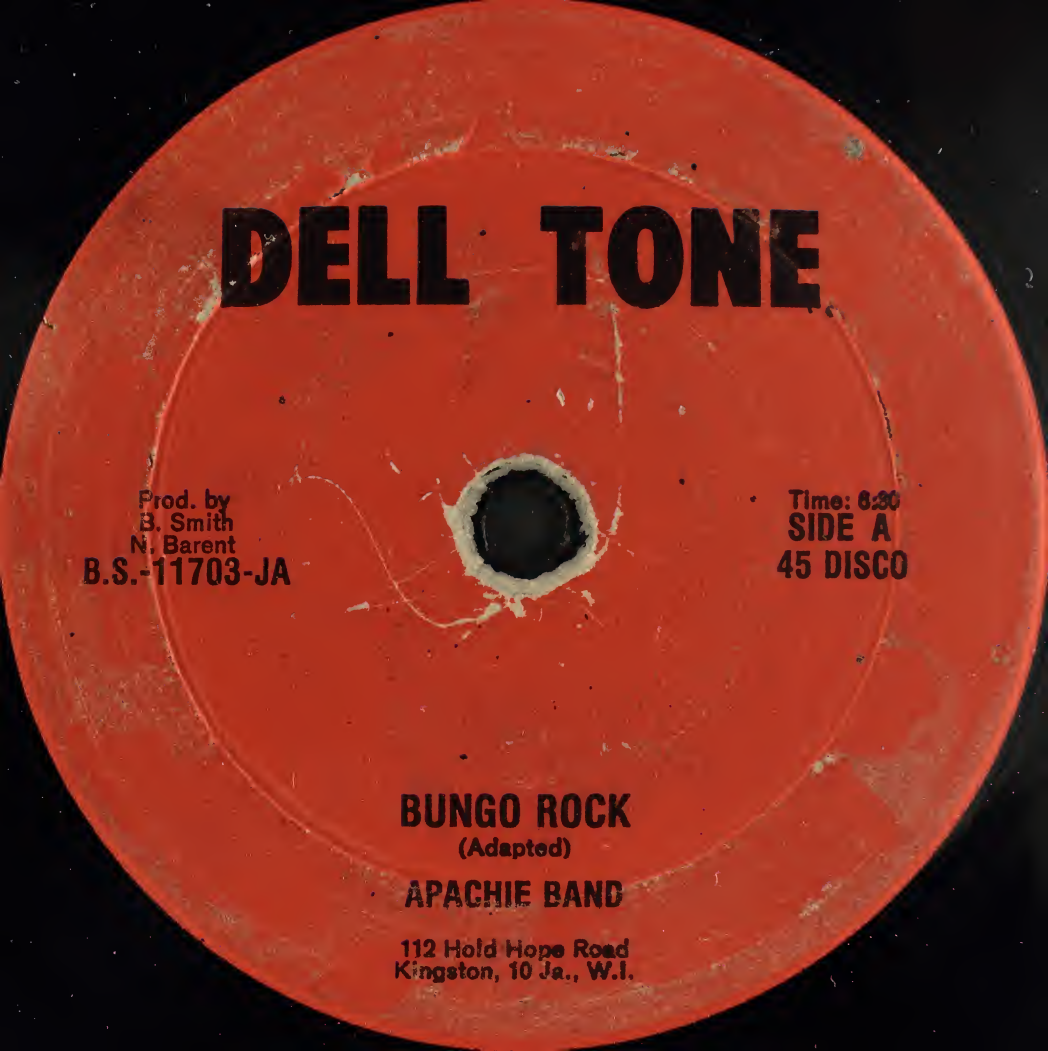



① Makossa Ha
② Walk 4 Da Message
Artist: DJ Relentless
Pressed In U.K. ©2003




Sunshine & Babycakes
GHETTO FABULOUS


sunshineandbabycakes@yahoo.com


DELL TONE
Prod. by
B. Smith
N. Barent
B.S.-11703-JA
Time: 6:30
SIDE A
45 DISCO
BUNGO ROCK
(Adapted)
APACHIE BAND
112 Hold Hope Road
Kingston, 10 Ja., W.I.


DELL TONE
Prod. by
B. Smith
N. Barent
B.S.-21703-JA
Time: 3:43
SIDE B
45 DISCO
APACHIE
(Apachie)
APACHIE BAND
112 Hold Hope Road
Kingston, 10 Ja., W.I.

HUB-SERVALL
RECORD MFG. CORP.

TEST PRESSING

Cust. _____

Mast. # _____ Cat. # _____

Date _____ App'd. _____

COMMENTS

_____

_____

_____

_____

MINIMAL RECORDS
ELLIS L
ROCK 'N' ROLL PLAY
ONLY

HUB-SERVALL
RECORD MFG. CORP.

TEST PRESSING

Cust. _____

Mast. # _____ Cat. # _____

Date _____ App'd. _____

COMMENTS

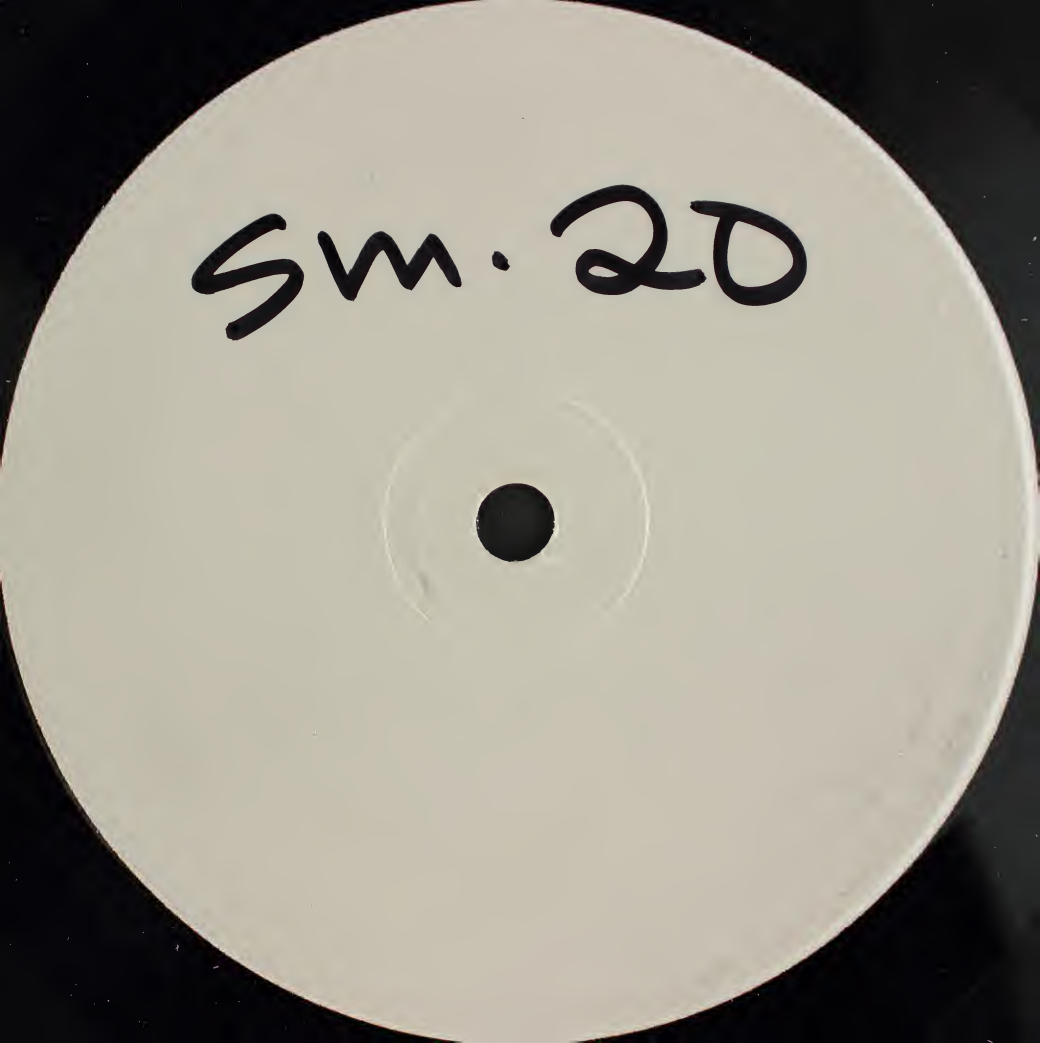
_____

_____

_____

_____

MINIAL RECORDS
ELLIS L
ROCK 'N' LOVE PLAY
ET 5


SM·20







RS 507 DJ
SIDE 1
Motown Record Corp.
© 1969

HS-1634
X4RS-4314
STEREO

AUDITION COPY

"GET READY"

NOT FOR SALE

THE RARE EARTH

1. MAGIC KEY (K. Folcik, G. Bridges) 3:50
2. TOBACCO ROAD (John Loudermilk) 7:10
3. FEELING ALRIGHT (Dave Mason) 5:00
4. IN BED (T. Baird, W. Henderson, L. Henderson) 3:00
5. TRAIN TO NOWHERE (C. Youlden, K. Simmonds) 3:20


RARE EARTH
RS 507 DJ
SIDE 2
· Motown Record Corp.
© 1969
HS-1635-2
X4RS-4315
STEREO
AUDITION COPY
NOT FOR SALE
"GET READY"
THE RARE EARTH
1. GET READY
(William Robinson) 21:30

TEST PRESSING

"This is a test pressing intended for use in determining the technical quality of the recording only. It is not intended for sale or distribution outside of this company."

MATRIX NUMBERS

_____

_____



SELECTION NUMBER

_____

℗ 1976 CBS Inc. _____

DATE PRESSED _____

DATE O.K.'d _____

COLUMBIA RECORDS
PITMAN, NEW JERSEY

TEST PRESSING FROM
SPECIALTY RECORDS CORPORATION



TM

1400 E. LACKAWANNA AVE.
OLYPHANT, PA. 18447

PHONE: (717) 383-3291
TWX 510-671-4580

12" 33 1/3 RPM

DATE _____

ACC'T Att.

TITLE _____

ARTIST Donna Allen

MTX. NO. ST DM 53324-1

REC. NO. DMD-1114





TEST PRESSING

TEST PRESSING FROM
SPECIALTY RECORDS CORPORATION

S

TM

1400 E. LACKAWANNA AVE.
OLYPHANT, PA. 18447

PHONE: (717) 383-3291
TWX 510-671-4580

YOU WEAR IT WELL

12" 33 1/3 RPM

DATE _____

ACC'T W. B.

(RADIO MIX) 4:00 (HIP HOP DANCE MIX) 4:56
TITLE (CLUB MIX) 4:45 (EDIT VERS) 6:02

ARTIST KYZE

MTX. NO. 0-21564-AS R2-DMM

REC. NO. 0-21564

TEST PRESSING FROM
SPECIALTY RECORDS CORPORATION

S

TM

1400 E. LACKAWANNA AVE.
OLYPHANT, PA. 18447

PHONE: (717) 383-3291
TWX 510-671-4580

YOU WEAR IT WELL

12" 33 1/3 RPM

DATE _____

ACC'T W. B.

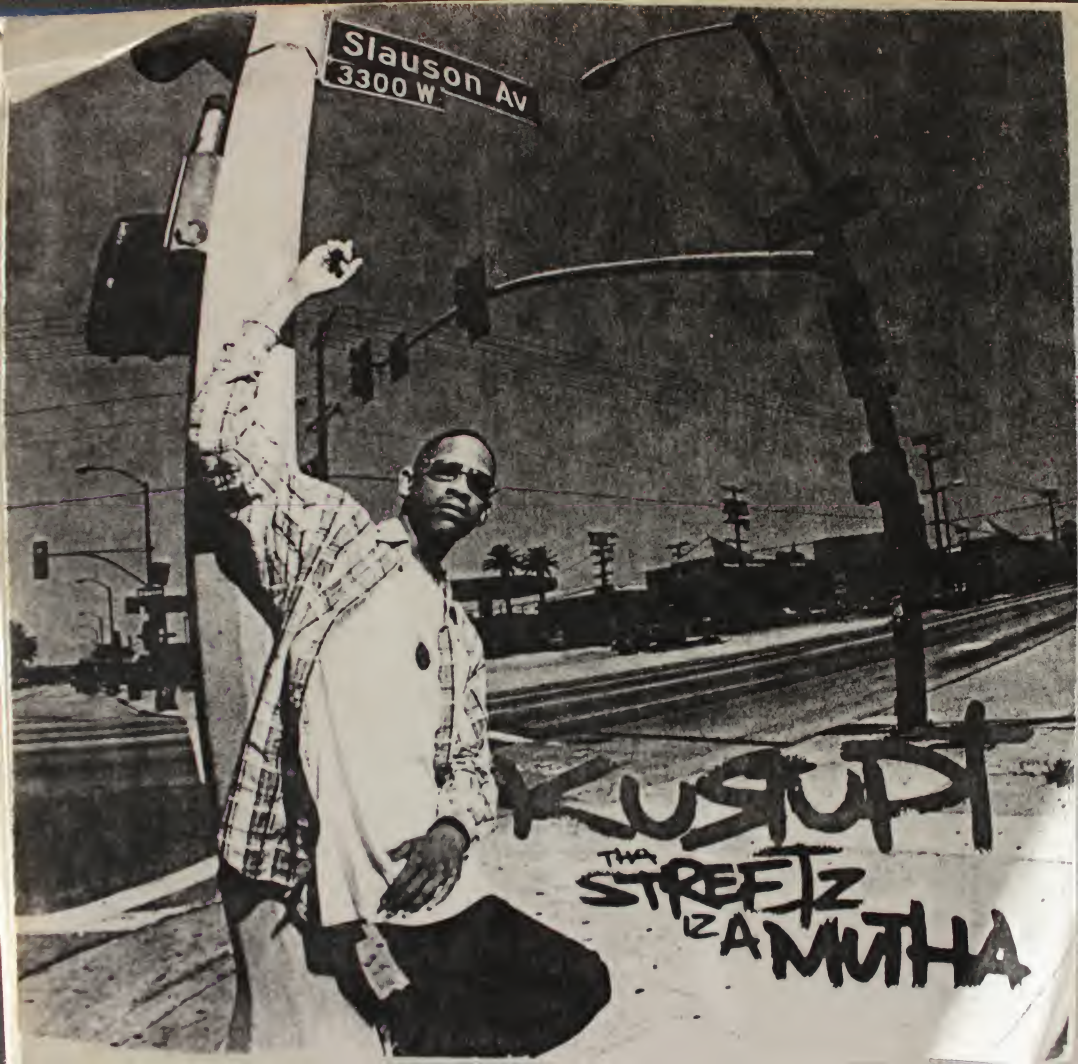
(EXT. RADIO MIX) 4:56 (STRAIGHT INSTR. PASS!) 6:09

TITLE (12" EDIT REMIX!) 5:36

ARTIST KYZE

MTX. NO. 0-21564-SR2-DMM

REC. NO. 0-21564


Slauson Av
3300 W
KUSUPI
THA STREETZ IZ A MUTHA



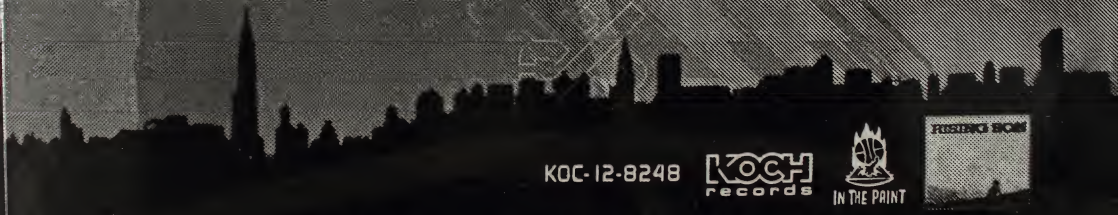
SIDE A_ 1_UP & DOWN 3:09
2_UP & DOWN (radio version) 3:09
SIDE B_ 1_UP & DOWN (instrumental) 3:09
2_UP & DOWN (acapella) 2:49

GRAND PUBA

UP & DOWN

Produced by Lord Jamar for 7G Entertainment
Co-Produced by Grand Puba
Written, arranged and performed by Grand Puba
Executive Producer: Grand Puba

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KOC-12-8248

KOCH records

IN THE PAINT

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A-3 Shit

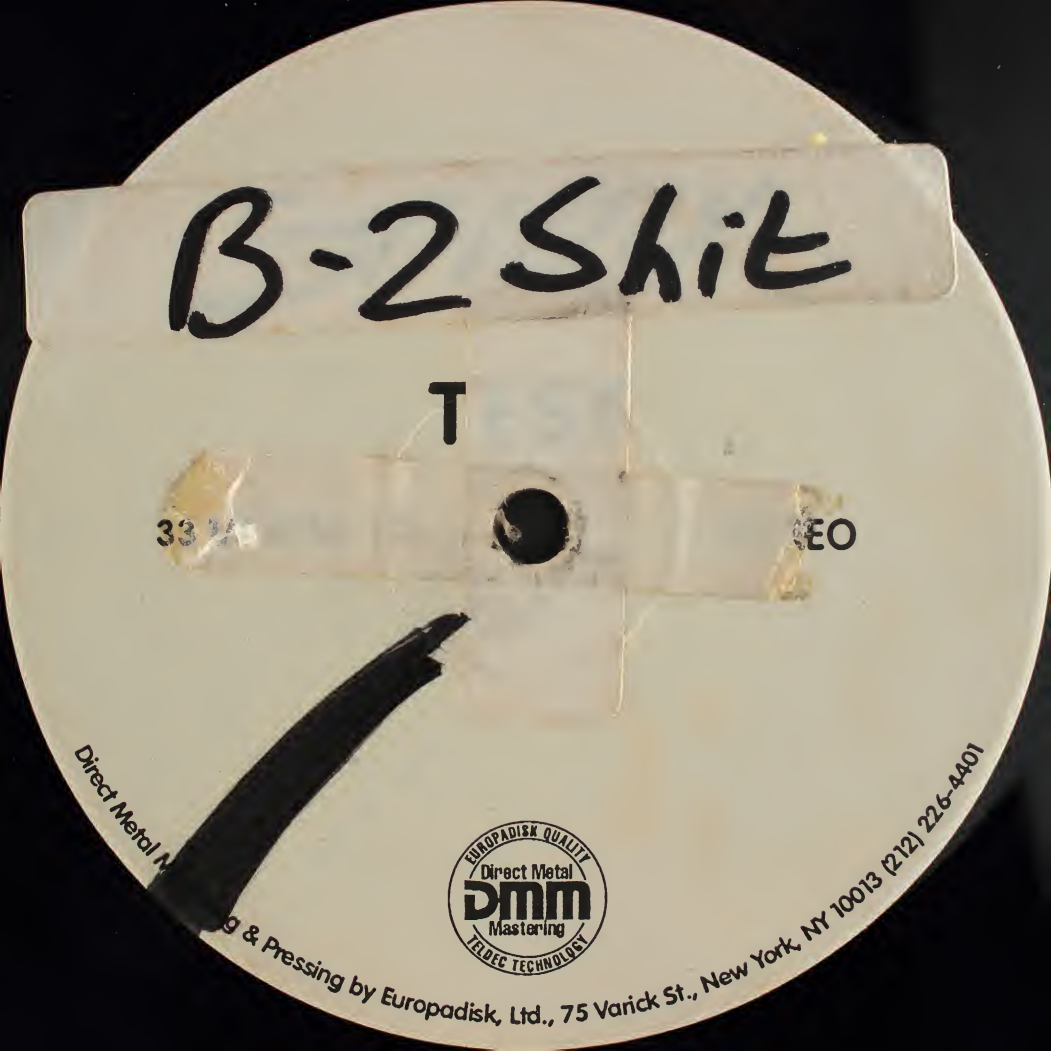
TEST

33 1/3 RPM

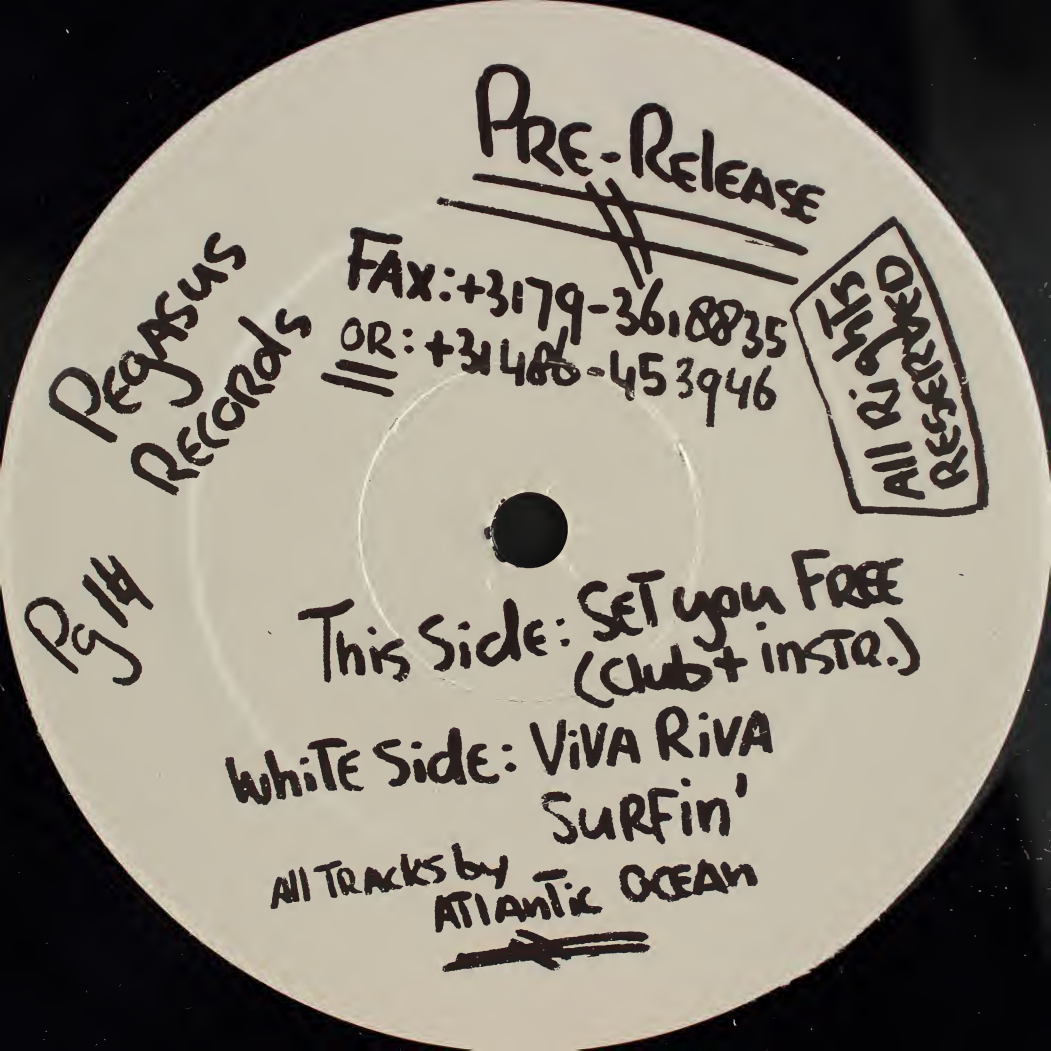
STEREO



Direct Metal Mastering & Pressing by Europadisk, Ltd., 75 Varick St., New York, NY 10013 (212) 226-4401


B-2 Shit
T
EO
Direct Metal
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EUROPADISK QUALITY
Direct Metal
DMM
Mastering
TELDEC TECHNOLOGY


GO-GO ALL STARS
HARD 2 HANDLE


PRE-RELEASE
Pegasus Records
FAX: +3179-3618835
OR: +3146-453946
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Pg 14
This Side: SET you FREE (Club + instr.)
White Side: VIVA RIVA SURFIN'
All Tracks by ATLANTIC OCEAN






GRAPHIC PRODUCTIONS, INC.
NEW HAVEN, CONN.
THE ANCIENT MARINER
By Samuel Taylor Coleridge
SSA-1146-A
Side 1
LONG-PLAYING
MICROGROOVE
33⅓ R.P.M.
Narrated By
SUMNER GORMAN
Musical Accompaniment By
NANCY ZENOBIA SHANK
Reg. U.S. Copyright

GRAPHIC PRODUCTIONS, INC.

NEW HAVEN, CONN.

THE ANCIENT MARINER (concluded)

By Samuel Taylor Coleridge

SSA-1146-B
Side 2



LONG-PLAYING
MICROGROOVE
33⅓ R.P.M.

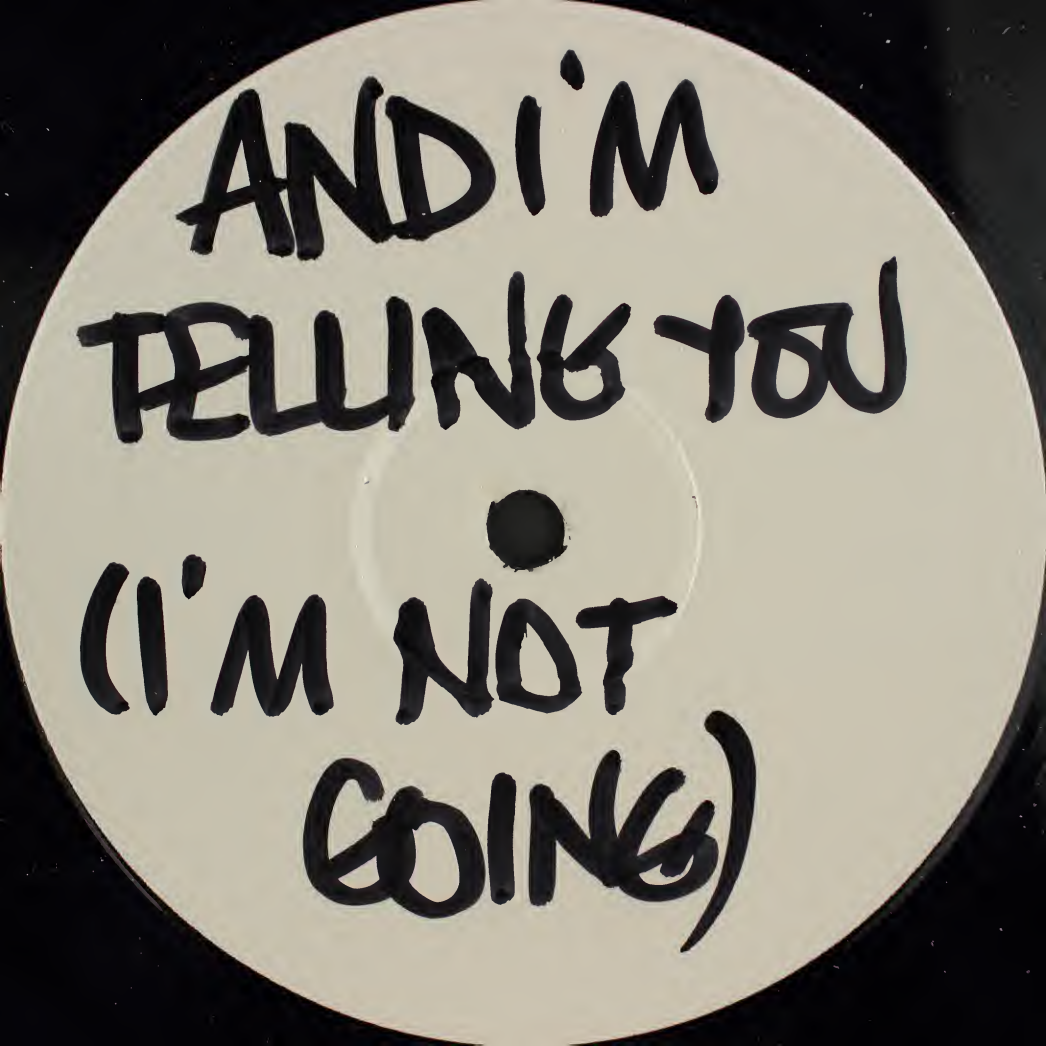
Narrated By

SUMNER GORMAN

Musical Accompaniment By

NANCY ZENOBIA SHANK

Reg. U.S. Copyright


AND I'M
TELLING YOU
(I'M NOT
GOING)





• 1738 BERKELEY STREET •
SANTA MONICA, CALIFORNIA 90404

TEST PRESSING

CUSTOMER DENI HINES

S-_____ DATE_____

MATRIX #_____ / **SIDE A**

COMMENTS: JOY



rainbo records

• 1738 BERKELEY STREET •
SANTA MONICA, CALIFORNIA 90404

TEST PRESSING

CUSTOMER DENI HINES

S-_____ DATE_____

MATRIX #_____

SIDE B

COMMENTS: JOY




Get your Freak on - Missy Elliot
Supa Chumbo Rmx

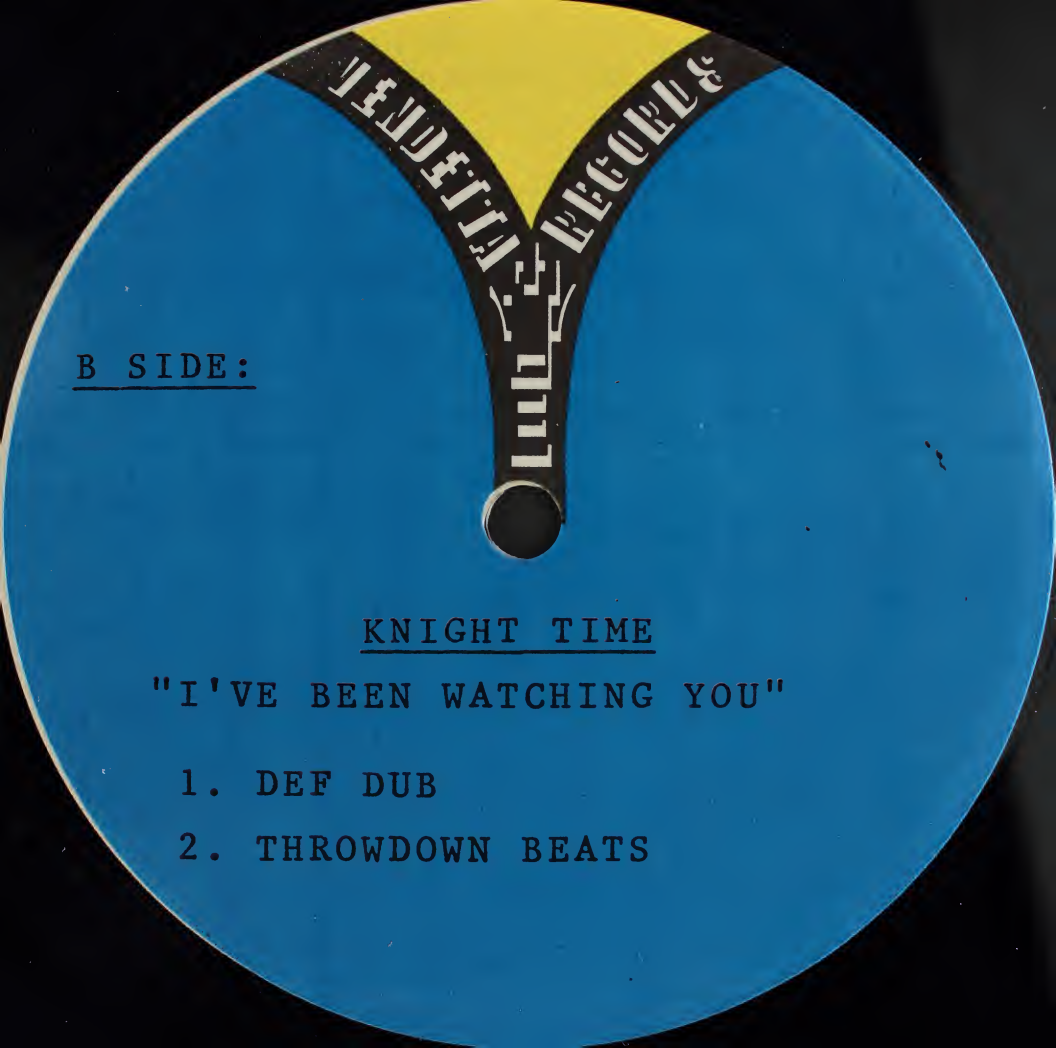


SIDE A:

KNIGHT TIME

"I'VE BEEN WATCHING YOU"

1. KNIGHT TIME MIX
2. ORIGINAL MIX



B SIDE:

KNIGHT TIME

"I'VE BEEN WATCHING YOU"

1. DEF DUB
2. THROWDOWN BEATS

RECORD
TECHNOLOGY
INCORPORATED

TEST PRESSING

DATE: MARCH 6 2000

MATRIX NUMBER: ITMR 001 A1/B1




Advance Copy
A: Dave Mardis - "We'll Break Ya"
+
B: DJ Cory - "Gonna Break Ya" Remix
BREAK YA
RECORDS


Ask Millie
(Clarence Reid)
466
SIDE A
33⅓ RPM
STEREO
(TKD-466-A)
Time: 6:26
Produced By:
Clarence Reid &
Freddy Stonewall
Happy Stepchild
Music Pub. Corp.
(BMI)
T. K. Records
SUNDRAY TUCKER
℗ 1981, T.K. Productions, Inc.
Distributed By T.K. Productions, 495 S.E. 10th Ct. Hialeah, Florida 33010


If It Was Me
(C. Reid-F. Stonewall)
466
SIDE B
33⅓ RPM
STEREO
(TKD-466-B)
Time: 3:50
Produced By:
Clarence Reid &
Freddy Stonewall
Happy Stepchild
Music Pub. Corp.
(BMI)
T. K. Records
SUNDRAY TUCKER
℗ 1981, T.K. Productions, Inc.
Distributed By T.K. Productions, 495 S.E. 10th Ct. Hialeah, Florida 33010



RECORD
TECHNOLOGY
INCORPORATED

TEST PRESSING

DATE: APR 15 1994

MATRIX NUMBER: SA 13-3 A/B





The CURE - Love Cats

A: House Cats

Solid Gold MIX

B: Electro Kitty Mix

ww.gyber.com
info@gyber.com
fax:619.334.5739
fon:619.236.8726


The CURE - Love Cats
A: House Cats
Solid Gold MIX
B: Electro Kitty Mix
TEST PRESSING
DATE: JUNE 5 2003
MATRIX NUMBER: GC CR-001 A/B






C.W.C.R.
FUNKADELIC
45 RPM
STEREO
8:16
ONE NATION
UNDER A GROOVE


C.W.C.R.
FUNKADELIC
45 RPM
STEREO
4:33
CHOLLY

TEST PRESSING FROM
SPECIALTY RECORDS CORPORATION

S

TM

1400 E. LACKAWANNA AVE.
OLYPHANT, PA. 18447

PHONE: (717) 383-3291
TWX 510-671-4580

12" 33 1/3 RPM

DATE 9-19-91

ACC'T CHARISMA

TITLE "I'M NOT IN LOVE"

ARTIST BASSCUT

MTX. NO. ST-DM-61124/61125-1

REC. NO. DMD 1732

TEST PRESSING FROM
SPECIALTY RECORDS CORPORATION

S

TM

1400 E. LACKAWANNA AVE.
OLYPHANT, PA. 18447

PHONE: (717) 383-3291
TWX 510-671-4580

12" 33 1/3 RPM

DATE 9-19-91

ACC'T CHARISMA

TITLE "I'M NOT IN LOVE"

ARTIST BASSCUT

MTX. NO. ST-DM61127/61126-1

REC. NO. DMD 1732


X-MEN


505
A

505

B


DISC MAKERS
A Division of
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BE SURE THAT THIS IS YOUR A SIDE
Vocal side
REFERENCE DUB
AVL
1 Radio
2 Club
JRM-48
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REFERENCE
DUB
Accapella
JRM-48
Release Number
1-800-468-9353 (except PA)
215-232-4140 (in PA)
CALL WITH APPROVALS
OR QUESTIONS
AS SOON AS
POSSIBLE.

Timmy-T

Music and Lyrics
written by Timmy-T

Produced and
Arranged by
Alex "A-Cee" Cardenas

Side A

The One I Adore (4:06)
(Radio Edit)

The One I Adore (4:35)
(Club Edit)

Visit Timmy-T at www.timmytfanclub.com

33.3 RPM • STEREO
℗ 2000 Timmy-T
TIMMYT

Timmy-T

This is a limited release of 500 copies

Side B

Time After Time 2000 (4:02)
(Radio Edit)

Time After Time 2000 (5:04)
(Club Edit)

Visit Timmy-T at www.timmytfanclub.com

33.3 RPM • STEREO
℗© 2000 Timmy-T
TIMMYT




4
Hard
AS
PHUCK
TRAX
Vol. 1
Base) Musical Props (ASCAP)


(215) 731-0884


THE ORIGINAL
MAD
MIX




blackbox-everybody *2002 rmx*
W# 163261 MD001





TEST PRESSING

This is a test pressing intended for use in determining the technical quality of the recording only. It is not to be sold or distributed to the public.

℗ 1990 CBS Records Inc.

SELECTION NO. _____ MATRIX NO. _____

ARTIST Special TREAT

DATE PRESSED 8-17-90

CBS RECORDS INC.
CARROLLTON

Manufactured by CBS Records Inc., 51 West 52 Street, New York, N.Y.

TEST PRESSING

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℗ 1990 CBS Records Inc.

SELECTION NO. _____

MATRIX NO. _____

ARTIST Special Treat

DATE PRESSED 8-17-90

CBS RECORDS INC.
CARROLLTON

Manufactured by CBS Records Inc., 51 West 52 Street, New York, N.Y.

RTI

RECORD
TECHNOLOGY
INCORPORATED

TEST PRESSING

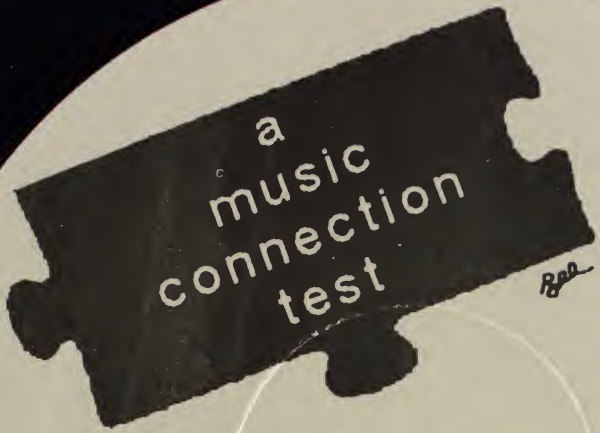
16 1998

DATE:

RT-000 A/B

MATRIX NUMBER:





TEST PRESSING

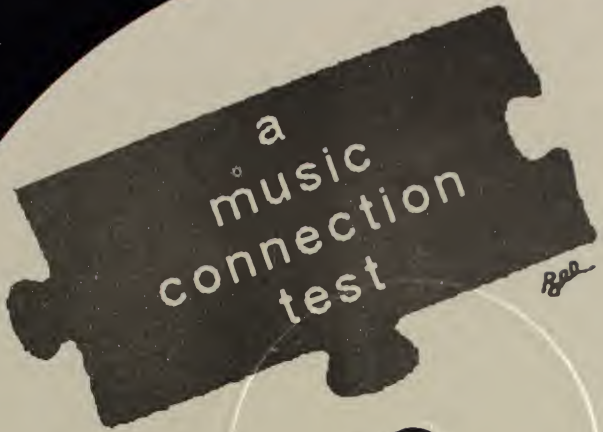
Sel. # CAMP-2

Date 7-13-95

Side 1A-RE

MUSIC CONNECTION, INC.

(212) 529-0557
FAX (212) 529-1281



TEST PRESSING

Sel. # _____

Date _____

Side 1B

MUSIC CONNECTION, INC.

(212) 529-0557
FAX (212) 529-1281

TEST PRESSING

THE BROOKLYN FUNK ESSENTIALS

MIN 4

SIDE A
45 RPM

WE GOT TO COME TOGETHER

℗ 1988

TEST PRESSING

THE BROOKLYN FUNK ESSENTIALS

MIN 4

SIDE B
45 RPM

WE GOT TO COME TOGETHER

℗ 1988

TEST PRESSING FROM
SPECIALTY RECORDS CORPORATION

S

TM

1400 E. LACKAWANNA AVE.
OLYPHANT, PA. 18447

PHONE: (717) 383-3291
TWX 510-671-4580

12" 33 1/3 RPM

DATE 10-7-92

ACC'T E/ERTRM

TITLE Love Glove

ARTIST Human Touch

MTX. NO. 0-66356-A

REC. NO.

TEST PRESSING FROM
SPECIALTY RECORDS CORPORATION

S

TM

1400 E. LACKAWANNA AVE.
OLYPHANT, PA. 18447

PHONE: (717) 383-3291
TWX 510-671-4580

12" 33 1/3 RPM

DATE _____

ACC'T _____

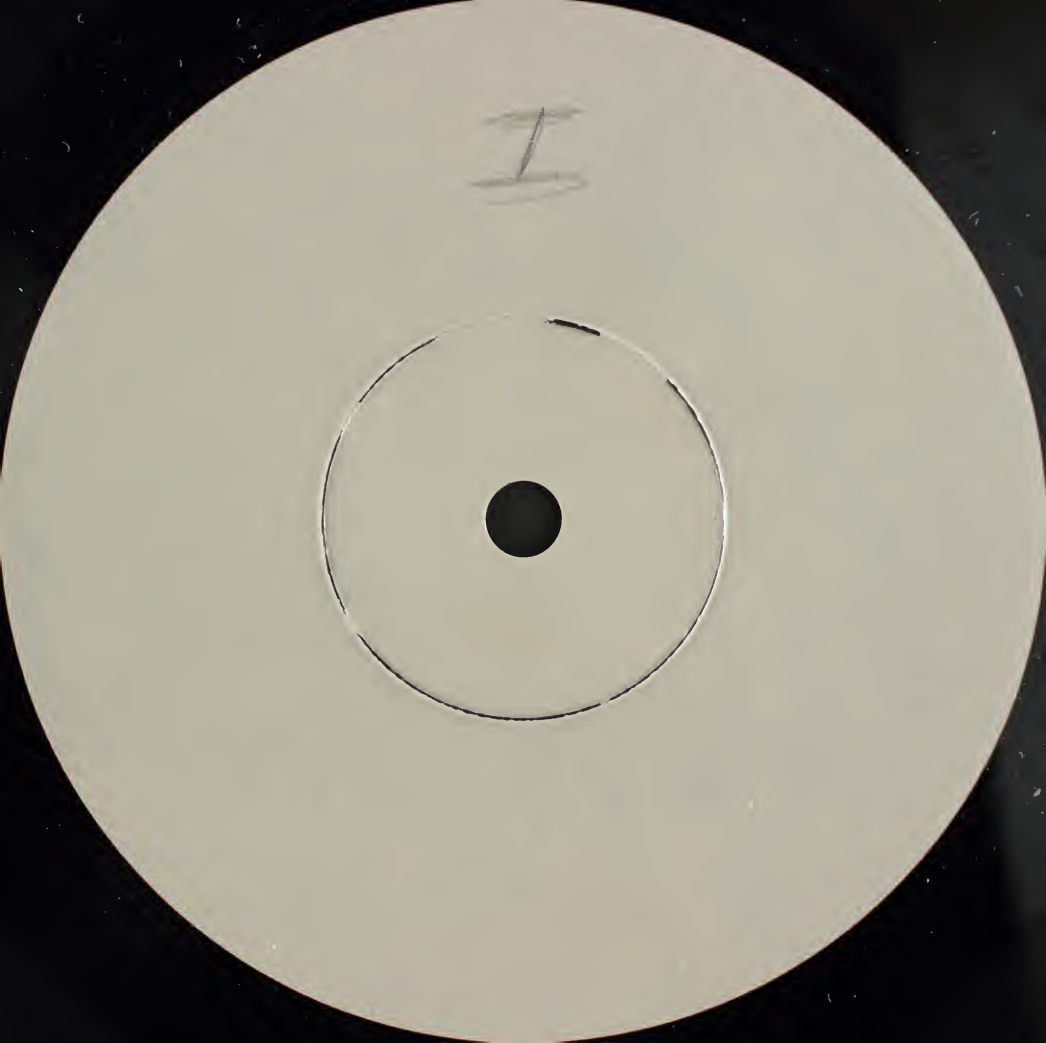
TITLE _____

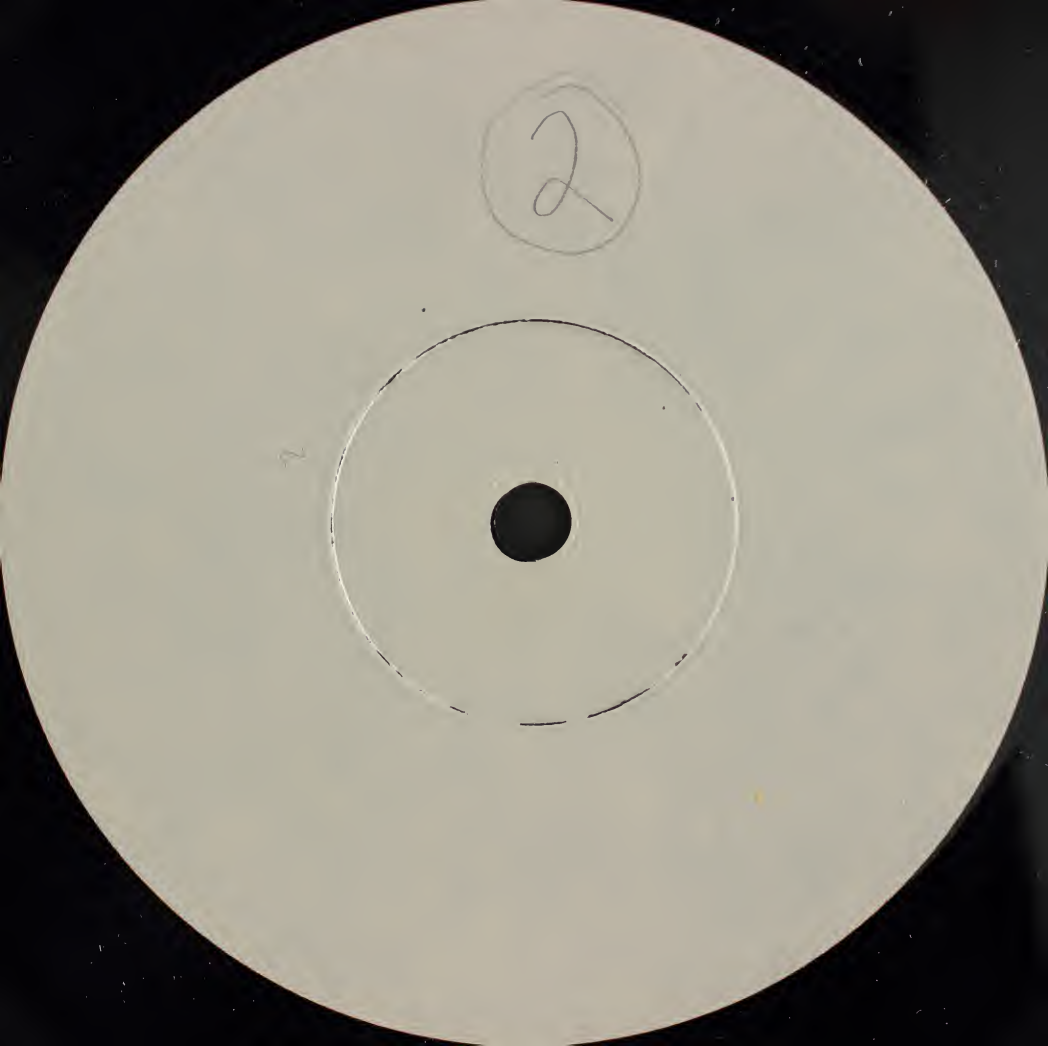
ARTIST _____

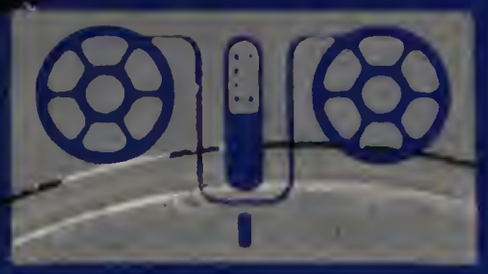
MTX. NO. B

REC. NO. _____






2



RIVERSIDE

LONG PLAYING

MICROGROOVE

SOUNDS of SEBRING 1959

RLP 5014

SIDE 1

Interviews with —

Baron von Hanstein / Denise McCluggage / John Fitch / Edgar Barth / Joachim Bonnier / Carroll Shelby and Reg Parnell / Olivier Gendebien / Phil Hill / Briggs Cunningham / Stirling Moss / Count von Trips / Dan Gurney / Cliff Allison / Chuck Daigh

(RLP 5014 A)

BILL GRAUER PRODUCTIONS

NEW YORK CITY



RIVERSIDE

LONG PLAYING

MICROGROOVE

SOUNDS of SEBRING 1959

RLP 5014

SIDE 2

The race

(RLP 5014 B)

BILL GRAUER PRODUCTIONS

NEW YORK CITY

Program Week #T831-4
Jan. 17 - 21, 1983

Date	Title
1	1/17 "Life Is A Circus, Charlie Brown" — CBS
2	1/18 "Illusions" — CBS
3	1/19 "Another Woman's Child" — CBS
4	1/20 "Snoop and Simon" — CBS
5	1/21 "Mama's Family" (#183 1/22) — NBC
6	DAILY PHONOS
7	Evergreen (M-Th only)
8	Evergreen (F - Kids and Adults)

T.V. Tonite

with RON HENDREN

Watermark
ABC RADIO ENTERPRISES

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SEE
OTHER
SIDE



T.V. Tonite

with RON HENDREN



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Program Week #T831-11
Mar[illegible] - 11, 1983

	Date	Title
1.	3/7	"Living Proof: The Hank Williams Jr. Story" — NBC
2.	3/8	"Laverne and Shirley" — ABC
3.	3/9	"Svengali" — CBS
4.	3/10	"Hill Street Blues" — NBC
5.	3/11	"Silver Spoons" (AIRS 3/12) — NBC
6.		DAILY PROMOS
7.		Evergreen: TV Highlights 1
8.		Evergreen: TV Highlights 2

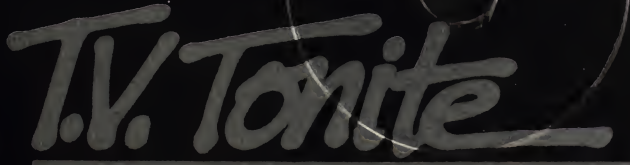
T.V. Tonite

with RON HENDREN

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SEE
OTHER
SIDE





with RON HENDREN

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Alison's Tea House

5 THREE MINUTE FEATURES

DM 84501
STEREO

SIDE A
33 1/3 RPM

41. *SAVOY BROWN*
42. *DAMITA JO*
43. *MARSHAL TUCKER BAND*
44. *TUCKY BUZZARD*
45. *CHARLIE DANIELS*

CHELSEA PRODUCTIONS

Alison's Tea House

5 THREE MINUTE FEATURES

DM 84501
STEREO

SIDE B
33 1/3 RPM

46. MAGGIE BELL
47. 10 C.C.
48. LARRY CORYELL
49. ERIC KAZ
50. BARRY GOLDBERG

CHELSEA PRODUCTIONS



YB21401
SIDE *A*
33 1/3 RPM
© *1992* Ⓟ 1992

MARTIN VOL. 1

THE SPHERE
(132 BPM)

1) BASS 4 LONDON MIX (6:01)
2) THE GLOBAL CUT (5:40)

PRODUCED BY OMAR MARTIN
EXECUTIVE PRODUCER:
RICKY GARCIA
ARTWORK: E. TRINIDAD
THANX 2: JOHNNY "CAT" CUETO
AND LUEY "DUCKTALES" DECIRES



YB21401
SIDE *B*
33 1/3 RPM
©1992 ℗1992

MARTIN VOL. 1

MICHAEL JACKSUN IS...
(131 BPM)

* THE LIMPWRIST DISCLAIMER *

1) THE TRUTH MIX* (6:45)
2) D-ESTOAR MIX (5:00)

PRODUCED BY: OMAR MARTIN
EXECUTIVE PRODUCER:
RICKY GARCIA
ADDITIONAL PRODUCTION:
J. I. STARR
ADDITIONAL KEYBOARDS BY:
BETTY "BUTHEAD" LEON


SIDE ONE: 1. Summer Sun 2. Who's Fool Are You? 3. And I Love You 4. He May Be Coming Soon 5. Movin' On
HOLY
KISS
After The Rain – Daybreak
HK-01


SIDE TWO: 1. After The Rain 2. Free In You 3. Send Me Your Rain 4. Lord Forgive Me 5. Back On The Road 6. Summer Sun—(Reprise)
HOLY KISS
After The Rain – Daybreak
HK-01


Daybreak
And Comes A Time
Stereo
33 1/3 RPM
ASM-474A
One Side
1. LEAD ON (3:57)
(Swartzentruber) SESAC
2. JONATHAN (4:15)
(Loyd Boldman) ASCAP
3. PAVILION (5:45)
(Adamy) SESAC
4. FEELINGS (4:10)
(Walker) SESAC
All Songs Ⓟ © 1980 DAYBREAK
Except JONATHAN © 1981
Between The Lines Music/ASCAP


Daybreak
And Comes A Time
Stereo
331/3 RPM
ASM-474B
Another Side
1. FEAR NOT (3:20)
(Adamy) SESAC
2. WRAPPED UP TIGHT (3:45)
(Walker) SESAC
3. BECAUSE IT'S TRUE (5:40)
(Walker) SESAC
4. AND COMES A TIME (5:10)
(Swartzentruber) SESAC
All Songs ℗ © 1980 DAYBREAK


Daybreak
"Limited Edition"
© Daybreak Inc. 1979
CS 8271
1
SIDE
1. FEELIN'S/4:18
Walker
2. AFTER THE RAIN/3:41
Sauder
3. I CAN'T STAND UP ALONE/3:11
Carson
4. THROUGH THE BITTER VEIL/5:30
Conrad
5. WHO'S FOOL ARE YOU?/2:29
Nafziger
All songs © Daybreak Inc. 1979
except "I'm On My Way To Heaven
Anyhow" and "Didn't He"
A Custom Record Product From Baldwin Sound Productions, Incorporated, Mechanicsburg, Pennsylvania


Daybreak
"Limited Edition"
© Daybreak Inc. 1979
CS8271
2
SIDE
1. I'M ON MY WAY TO HEAVEN ANYHOW/3:03
P. D.
2. LEARN TO RELY/3:00
Walker
3. BLOW WIND BLOW/3:43
Walker
4. DIDN'T HE/5:26
Matthews
5. DON'T SEND HIM AWAY/3:43
Nafziger
All songs © Daybreak Inc. 1979
except "I'm On My Way To Heaven
Anyhow" and "Didn't He"
A Custom Record Product From Baldwin Sound Productions, Incorporated, Mechanicsburg, Pennsylvania



SERIE ORBITER

disco depositato
made in Italy

33 giri

S.I.A.E.

STEREOMONO

tutti i diritti
riservati

BL 4056

BL 4056 A

℗ 1986
Ed. Mus.
Beat Records/
Prima Ed. Mus.

KALEIDOSCOPE

1. **KEEPIN WITH MY PROMISE** (Flegher-Dieer) 2'56''
2. **TWEAKER** (Rigol-Dieer) 2'55''
3. **SUCH A LONELY NIGHT** (Rigol-Tearer) 3'46''
4. **COME TO THE RESCUE** (Flegher-Tearer) 3'15''
5. **SKYLINE** (Flegher-Tearer) 2'50''
6. **MAD MOODY** (Dieer-Tearer) 3'46''

XAVIER SECORMA GROUP



SERIE ORBITER

disco depositato
made in Italy

33 giri

S.I.A.E.

STEREOMONO

tutti i diritti
riservati

BL 4056

BL 4056 B

℗ 1986
Ed. Mus.
Beat Records/
Prima Ed. Mus.

KALEIDOSCOPE

1. **AEON** (Flegher-Tearer) 3'06''
2. **PHOENIX** (Flegher-Dieer) 3'15''
3. **JOKINGLY** (Rigol-Dieer) 2'46''
4. **NASTY ONE** (Rigol-Tearer) 3'02''
5. **SKEPSIS** (Rigol-Dieer) 3'08''

XAVIER SECORMA GROUP



SIDE ONE

MANUFACTURED AND DISTRIBUTED BY ORION MARKETING, LTD.
P.O. BOX 23 PISMO BEACH, CA. 93449 805/773-1848

1. The Stereo Separation Test
2. The Speaker Balance Test
3. The Speaker Phasing Test
4. The Intermodulation Distortion Test
5. The Rumble Test

Manufactured in the U.S.A.
© Ⓟ 1977



SIDE TWO

MANUFACTURED AND DISTRIBUTED BY ORION MARKETING, LTD.
P.O. BOX 23 PISMO BEACH, CA. 93449 805/773-1848

1. The Trackability Test
2. Who'Ya Gonna Blame It On
© 1973 Albert Hall Music/BMI
3. The Anti-Skating Test

Manufactured in the U.S.A.
©℗1977


JET DANGER RECORDS
JET DANGER RECORDS
JET DANGER RECORDS
JET DANGER RECORDS
FEJJ ALIVE
Produced By J Donley
Side 1
Stereo J5307A
1. THIS 6:19 (BMI)
By Bill Baker © 1980 Bakery Music
2. FAMILY 5:46 (BMI)
By John Patitucci © 1980 Agape Music
3. EASY LIVING 7:13 (ASCAP)
By Leo Robin and Ralph Rainger
© 1937 Famous Music Corp.
4. NOTHING TO FEEL 4:41 (BMI)
By Steve Bartek © 1980 Lifeguard Music
℗ 1980 JET DANGER
RECORDS

JET DANGER RECORDS

FEJJ ALIVE

Produced By J. Donley

Side 2 Stereo J5307B

1. NO RESERVATIONS 6:10 (ASCAP)
   By Tom Ranier © 1980 Ranier Publications
2. QUINT 7:31 (BMI)
   By Mike Abene © 1979 Giggles Music Inc.
3. SEVEN STEPS TO HEAVEN 4:46 (BMI)
   By Victor Feldman and Miles Davis
   © 1963 Music Frontiers Publishing Company

℗ 1980 JET DANGER RECORDS

JET DANGER RECORDS


MMO
BACHARACH FOR
INSTRUMENTALISTS
Music Minus One Instrumentalist
Orchestra Arranged & Conducted
By Jack Six
MMO 1058-A
1058
1. I Say A Little Prayer
2. Blue On Blue
3. Alfie
4. Wives And Lovers
5. Walk On By


MMO
BACHARACH FOR INSTRUMENTALISTS
Music Minus One Instrumentalist
Orchestra Arranged & Conducted By Jack Six
MMO 1058-B
1058
1. Magic Moments
2. The Windows Of The World
3. Do You Know The Way To San José?
4. This Guy's In Love With You
5. What The World Needs Now Is Love



SIDE ONE

GMS-1067

KEVIN JOHN AGOSTI

1. SUNSHINE (3:14)
2. WHAT WENT WRONG (3:10)
3. OREGON (3:43)
4. LIGHTHOUSE MADNESS (3:24)
5. ENCHANTED LADY (4:25)

℗ © 1978
Green Mountain Records, Inc.
Northfield, Vt. 05663



SIDE TWO

GMS-1067

KEVIN JOHN AGOSTI

1. SUZANNE MARIE (3:05)
2. MAPLE SYRUP (3:03)
3. THE REASON (3:00)
4. NUMBERS RUNNER (3:12)
5. SLOW RIDE (2:56)

℗ © 1978
Green Mountain Records, Inc.
Northfield, Vt. 05663



"SOCK IT TO ME TCHAIKOVSKI"
JOACHIM LUDWIG

1. EMPEROR CONCERTO UP TO DATE 3:38
   (Victor Saltman d'après le 5e concerto pour piano de Beethoven)
2. AIMEZ-VOUS LISZT? 2:42
   (Victor Saltman d'après le concerto pour piano en mi bémol de Liszt)

FACE A

GAT-1008

3. SOCK IT TO ME TCHAIKOVSKI 3:05
   (Victor Saltman d'après le concerto en si bémol de Tchaikovski)
4. HOMMAGE A CHOPIN 4:11
   (Victor Saltman d'après le concerto pour piano en fa mineur de Chopin)
5. MOZART FLIPPED OUT 3:34
   (Victor Saltman d'après le concerto pour piano en ré mineur de Mozart)
6. TAKE OFF INTO SPACE 3:15
   (Victor Saltman d'après le concerto pour piano en la mineur de Grieg)

Pianiste: Joachim Ludwig
Prod. et dir.: Van Ludwig
Arr.: V. Saltman et M. Thatcher (6)



"SOCK IT TO ME TCHAIKOVSKI"
JOACHIM LUDWIG

1. BE TOLERANT MENDELSSOHN 4:22
   (Victor Saltman d'après le concerto pour piano en sol mineur de Mendelssohn)
2. JET PROPELLED PIANO 2:50
   (Victor Saltman d'après le concerto pour piano en mi bémol de Liszt)

FACE B

GAT-1008

3. MOVE ME MOZART 3:30
   (Victor Saltman d'après le concerto pour piano en ré mineur de Mozart)
4. BRAHMS GOES MAD 4:09
   (Victor Saltman d'après le concerto pour piano en ré mineur de Brahms)
5. PARDON ME MAESTRO 4:43
   (Victor Saltman d'après le concerto pour piano en la mineur de Grieg)
6. FIDDLE AWAY PAGANINI 3:05
   (Victor Saltman d'après le concerto pour violon de Paganini)

Pianiste: Joachim Ludwig
Prod. et dir.: Van Ludwig
Arr.: V. Saltman et M. Thatcher (8)

WARNER BROS. PUBLICATIONS



CONCERT BAND SPECTACULAR

NOT FOR SALE
Made in USA

SIDE ONE
33 1/3 RPM
STEREO

LOONEY TUNES OVERTURE
EUBIE!
PLATINUM DISCO
HITS OF THE 20'S
CHICK COREA OLÉ
LAST DANCE
SWINGING ON A STAR
MacARTHUR PARK

WCI-23024 SP

WARNER BROS. PUBLICATIONS



CONCERT BAND SPECTACULAR

NOT FOR SALE
Made In USA

SIDE TWO
33 1/3 RPM
STEREO

SUPERMAN SUITE *
MacARTHUR PARK (DISCO)
BIG BAND POLKA *
ODD COUPLE THEME *
NEAL HEFTI PORTRAIT *
CAN YOU READ MY MIND? *
GERSHWIN IN CONCERT *
FLEETWOOD MAC IN CONCERT *
THE BLUES ROAR *
BABY ELEPHANT WALK *
THE GOLDEN SHIELD
ROCKJAZZ MARCH

WCI-23024 SP

WARNER BROS. PUBLICATIONS INC.

STAGE BAND SPECTACULAR

For best results,
play on top of
an LP

SIDE 1
33 1/3 RPM
STEREO

BIG BAND SWING
MacARTHUR PARK
LAST DANCE
LE FREAK
FLEETWOOD MAC MEDLEY
LULLABY OF BROADWAY
ARMANDO'S RHUMBA

MFD. IN U.S.A. BY EVA-TONE® DEERFIELD, ILL.
726792AXS
SOUNDSHEETS


WARNER BROS. PUBLICATIONS INC.
STAGE BAND SPECTACULAR
For best results, play on top of an LP
SIDE 2
33 1/3 RPM
STEREO
BEST OF THE DOOBIES
COCKTAILS FOR TWO
THAT OLD BLACK MAGIC
AS YOU ARE (PETRA)
HIGHLIGHTS FROM BOB LOWDEN
STAGE BAND BOOK
Let It Go
Brother Richard
Give It A Go
Swingin' Times
Flying High
726792BXS
MFD. IN U.S.A. BY EVA-TONE® DEERFIELD, ILL.
SOUNDSHEETS


ALEX
PRODUCTIONS
RA-101-A
33⅓ RPM
STEREO
*1. SINCE I GAVE MY HEART TO THEE (6:00)
*2. ACCEPT MY LOVE (5:00)
*3. COME WALK WITH ME (4:00)
4. IT IS WELL WITH MY SOUL (6:00)
Music by God's Children
*Composed & arranged by
Richard Alexander


ALEX
PRODUCTIONS
RA-102-B
33⅓ RPM
STEREO
1. I JUST WANT TO PRAISE THE LORD (4:00)
*2. JESUS IS MY BATTLESHIP (5:00)
3. I KNOW WHERE I STAND (6:00)
*4. TROUBLE IN THIS LAND (4:00)
Music by God's Children
*Composed & arranged by
Richard Alexander

巨人唱片

巨人 GIANT

STEREO

CHRALIE RICH

VERY SPECIAL LOVE SONGS

SIDE 1

TD-1382

①A VERY SPECIAL LOVE SONG

②WHY DON'T WE GO SOMEWHERE AND LOVE

③TAKE TIME TO LOVE

④A SATISFIED MAN

⑤A FIELD OF YELLOW DAISIES

出版證內版台省字第〇二一八號 巨人唱片出版社發行 台北縣板橋市漢哦里雷漢三十九號

巨人唱片

巨人 GIANT

STEREO

CHRALIE RICH

VERY SPECIAL LOVE SONGS

SIDE 2

TD-1382

①WHY OH. WHY
②ALMOST PERSUADED
②HE FOLLOWS MY FOOTSTEPS
④STAY
⑤THERE WON'T BE ANYMORE
⑥PRETTY PEOPLE

出版證內版台誌字第〇二一八號 巨人唱片出版社發行 台北縣板橋市忠孝里雷湳三十九號

先鋒唱片

YE-ME-LE

SERGIO MENDES & BRASIL '66

SIDE 1

PRC-5053

1. WICHITA LINEMAN 偉企達測線平
2. NERWEGIAN WOOD 挪威森林
3. SOME TIME AGO 些時之前
4. NOANIN
5. LOOK WHO'S MINE 探視誰曠坑

民国59年9月出版

出版登記證：內版台音字第0260號

33⅓

營業登記證：北縣商乙字第三六八八號


先鋒唱片
YE-ME-LE
SERGIO MENDES & BRASIL '66
SIDE 2
PRC-5053
1. YE, ME, LE 你，我，他
2. EASY TO BE HARD 由易而難
3. WHERE ARE YOU COMING FROM 君從何處來
4. MASQUERADE 蒙面舞會
5. WHAT THE WORLD NEEDS NOW
世界上現在所需要的是什麽
民国59年9月出版
出版登記證：內版台音字第0260號
33⅓
營業登記證：北市商乙字第三六八八號


第一唱片
FIRST
STEREO RECORD
電影 "LOVE STORY" 主題歌
SIDE 1
FL-2033-A
1. THEME FROM LOVE STORY 愛情故事
2. SNOW FROLIC 嬉雪
3. MOZART: SONATA IN F MAJOR (Allegro) 莫札特F大調奏鳴曲
4. I LOVE YOU, PHIL 菲爾，我愛你
5. THE CHRISTMAS TREES 聖誕樹
6. SEARCH FOR JENNY 找尋珍妮
民國60年4月出版
LONG PLAY
33 1/3
出版事業登記証：內版台書字第0204號
第一唱片廠出品 地址：三重市信義重劃九號
書刊事業登記証：北縣局甲字第437號


第一唱片
FIRST
STEREO RECORD
電影 "LOVE STORY" 主題歌
SIDE 2
FL-2033-B
1. BOZO BARRETT (Theme From Love Story)
2. SKATING IN CENTRAL PARK 在中央公園溜冰
3. THE LONG WALK HOME 長圍牆的家
4. J.S. BACH: CONCERTO No. 3 in D MAJOR (Allegro)
巴哈：D大調協奏曲第三號（快板）
5. THEME FROM LOVE STORY-FINALE
愛情故事終曲
民国60年4月出版
LONG PLAY
33⅓
第一唱片廠出品 地址…三重市信義南路九號
出版事業登記証…內版台省字第0204號
出版事業登記証…北縣商甲字第4947號


麗鳥唱片
LM
AJA
STEELY DAY
STEREO
LM-2829-A
①BLACK COW
②AJA
③DEACON BLUES
麗鳥唱片行有限公司
出版登記證局版：臺字第〇一一二號
33 1/3
號八一四九五第字(六五)號商建市北：


麗鳴唱片
LM
AJA
STEELY DAY
STEREO
LM-2829-B
①PEG
②HOME AT LAST
③I GOT THE NEWS
④JOSIE
麗鳴唱行片有限公司
局版登記證出版：33 1/3 號八一四九五第字(六五)號商建市北：證記登業營
第〇一一二號

出版內：證記登版出 山海 營利事業登記證：北縣商乙字第八七二號・地址：台北縣土城鄉中央一四號

Haishan RECORDS

PETER, PAUL AND MARY IN CONCERT

STEREO **HS-267-A**

①LE DESERTEUR

②OH, ROCK MY SOUL

③PAULTALK

33⅓ VITAPHONIC STEREO LONG PLAY

新聞局唱片出版事業登記證台：證記登部演經・號二〇二〇第字音台版內：證記登部演經・號二〇二〇第字音台版內：證記登部演經・號二〇二〇第字音台版內

山海 營利事業登記證：北縣滬乙字第八七二號・廠址：台北縣土城鄉埔林一四號
Haishan RECORDS
臺內版出證記登：證記登版出 臺內字第二〇二〇號 經濟部登記證：臺建台字第三〇七號

PCTER, PAUL AND MARY IN CONCERT

STEREO **HS-267-B**

①SINGLE GIRL
②THERE IS A SHIP
③IT'S RAINING
④IF I HAD MY WAY
⑤IF I HAD A HAMMER

33⅓ VITAPHONIC LONG PLAY

STEREO

山海唱片股份有限公司出品


鳴麗
LIMING RECORD
西城故事
From The Original Sound Track Recording
WOEST SIDE STORY
STEREO
LM-2082-A
1. PROLOGUE 2. JET SONG
3. SOMETHING'S COMING
4. DANCEAT THE GYM
5. MARIA
6. AMERICA
7. TONIGHT
61. 6. 10 再版
LONG 33 1/3 PLAY
出版發行者：鳴麗唱片出版社 地址：台北市八德路一段三二〇號五樓之一
登記證：內政部唱片出版事業登記證 營業許可證：新聞局（五六）版字第五九一四號
製造廠：鳴麗唱片出版社 地址：台北市八德路一段三二〇號五樓之一


鳴麗
LIMING RECORD
西城故事
From The Original Sound Track Recording
WOEST SIDE STORY
STEREO
LM-2082-B
1. GEE OFTICER KRUPKEI
2. I FEEI PRETTY
3. ONE HAND ONE HEART 4. QUINTET
5. THE RUNBLE 6. COOL
7. A BOY LIKE THAT AND I HAVE A LOVE
8. SOMEWHERE
61. 6. 10 再版
LONG 33 1/3 PLAY
出版登記證：內版業合字第〇一二三號
製造廠：立聲工廠 第五十路一段廿八巷八弄廿一號
發行所：鳴麗唱片有限公司 臺北市建成路(五六)字第五九四一八號
發行人：許記亞 臺北市建成路四〇六二一號

Strictly

TEST

33 1/3 RPM

STEREO – A





Direct Metal Mastering & Pressing by Europadisk, Ltd., 75 Varick St., New York, NY 10013 (212) 226-4401


Strictly
TEST
33 1/3 RPM
STEREO - B
D. J.
Chilly Willy
EUROPADISK QUALITY
Direct Metal
DMM
Mastering
TELDEC TECHNOLOGY
Direct Metal Mastering & Pressing by Europadisk, Ltd., 75 Varick St., New York, NY 10013 (212) 226-4401

TEST PRESSING FROM
SPECIALTY RECORDS CORPORATION

S

TM

1400 E. LACKAWANNA AVE
OLYPHANT, PA 18447

PHONE (717) 383 3291
TWX 510-671-4580

12" 33 1/3 RPM

DATE _____

ACC'T POLYGRAM

TITLE WHY (REMIX 7") (4:15)
(12" EDIT) (5:58)

ARTIST SMALL CHANGE

MTX. NO. A

REC. NO. PRO-951-1

TEST PRESSING FROM
SPECIALTY RECORDS CORPORATION

S

TM

1400 E. LACKAWANNA AVE.
OLYPHANT, PA. 18447

PHONE: (717) 383-3291
TWX 510-671-4580

12" 33 1/3 RPM

DATE _____

ACC'T POLYGRAM

TITLE WHY (NEW DUB) (5:29)

ARTIST SMALL CHANGE

MTX. NO. _____ B

REC. NO. PRO-951-1


IT'S YOUR TIME

A2 TRIBAL TEKTO




BOOTYLICIOUS
THIS . VOX THAT . DUB
LEFTBOOTY@YAHOO.COM


you used to hold me

2 DJ's



In The Air

2DJSINAIR

2 DJ's



In The Air

2DJSINAIR



Waxhead Records

TEST

33 1/3 RPM

STEREO

Direct Metal Mastering & Pressing by Europadisk, Ltd., 75 Varick St., New York, NY 10013 (212) 226-4401

EUROPADISK QUALITY
Direct Metal
DMM
Mastering
TELDEC TECHNOLOGY



M. DeCero

Waxhead Records

TEST

33 1/3 RPM

STEREO

Direct Metal Mastering & Pressing by Europadisk, Ltd., 75 Varick St., New York, NY 10013 (212) 226-4401

EUROPADISK QUALITY
Direct Metal
DMM
Mastering
TRIDEC TECHNOLOGY




ATLANTIC


ATLANTIC



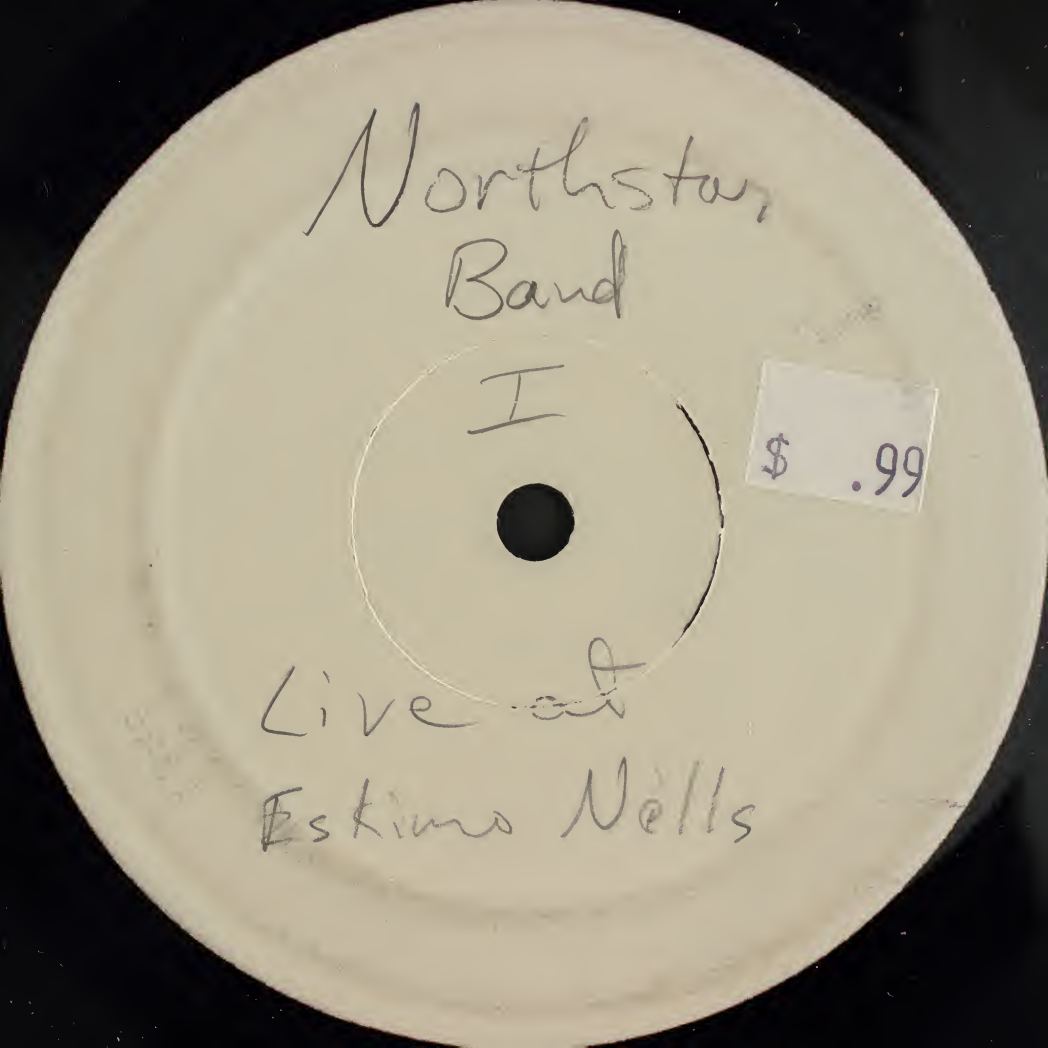


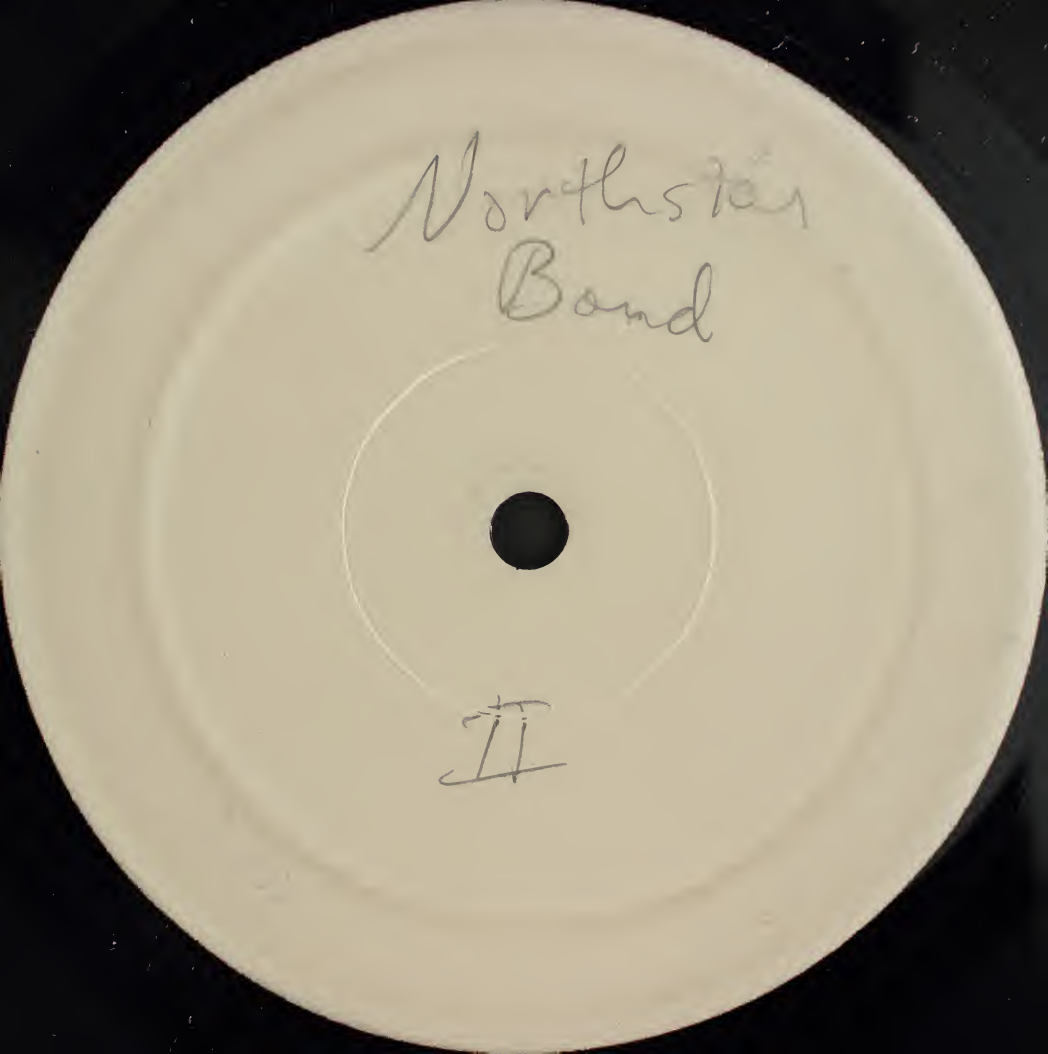



cheyne christian- Sweat 2002
W# 168427 RMDSWEAT1


LESS STRESS
FEAT:KATHERINE WOOD
DON'T DREAM ITS OVER
45RPM
LS001


LESS STRESS
FEAT: YOUNGER YOUTH
1. FREEDOM MIX
45RPM
2. WITH A LITTLE
HELP FROM ME
FRIENDS!
LS001


Northstar
Band
I
$ .99
Live at
Eskimo Nells


Northstar
Band
II



ORYON

"I WILL"

A. Club Mix 10:33

B. Dub Mix 8:34

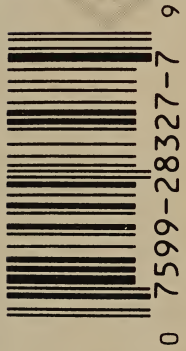
L.E.X Mixes

© 2004/2005 Pulse music & Records

ATLANTIC STARR

PRODUCED AND ARRANGED BY DAVID LEWIS
AND WAYNE LEWIS ASSOCIATE PRODUCER: JONATHAN LEWIS
A JODAWAY PRODUCTION

STEREO
7-28327-A
4:00





From the
Atlantic Starr album
ALL IN THE NAME OF
LOVE on Warner Bros.
Records (1-25560)

Orca Songs BMI/
Sweet Karol Music ASCAP
& Trinifold Music Ltd
BMI

ONE LOVER AT A TIME

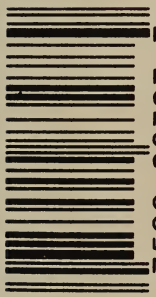
(Richard Feldman/Jimmy Scott)

℗ 1987 Warner Bros. Records Inc. for the U.S.

ATLANTIC STARR

PRODUCED AND ARRANGED BY DAVID LEWIS
AND WAYNE LEWIS ASSOCIATE PRODUCER: JONATHAN LEWIS
A JODAWAY PRODUCTION

7-28327-B
4:25







Jodaway Music
ASCAP

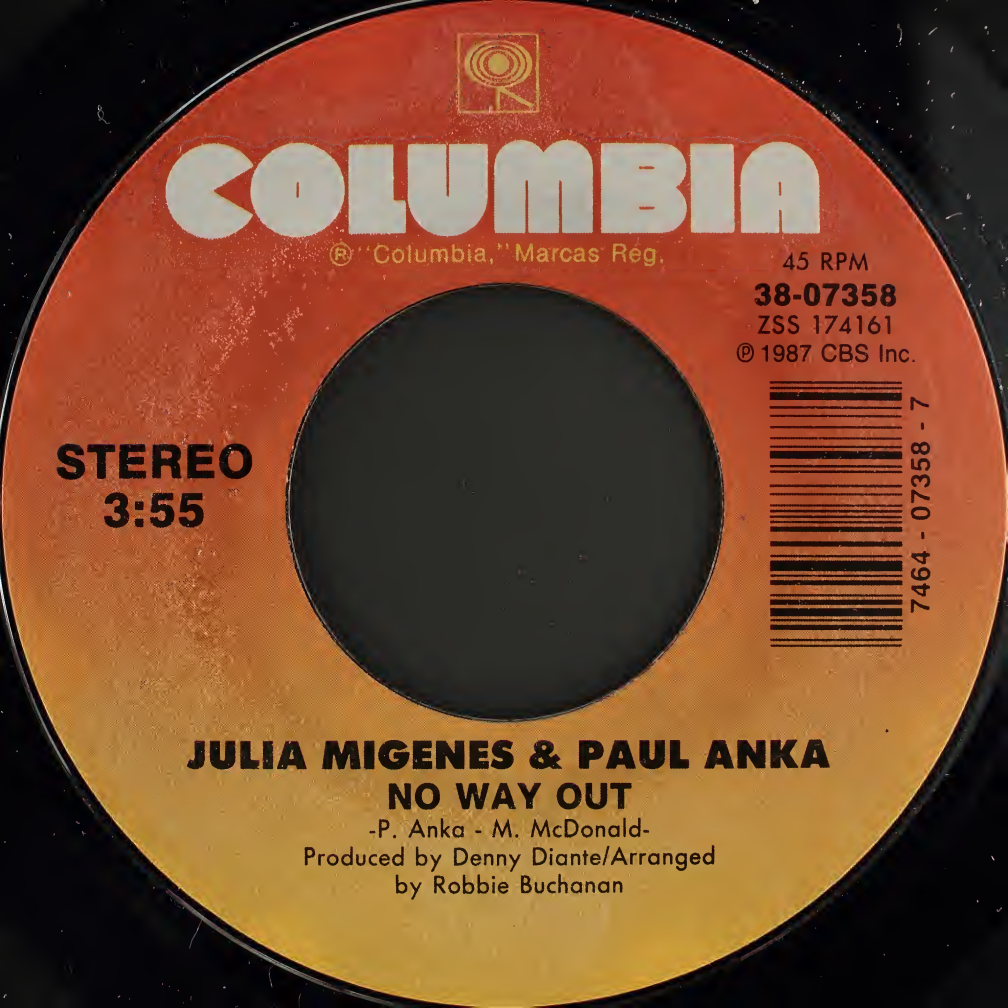
I'M IN LOVE

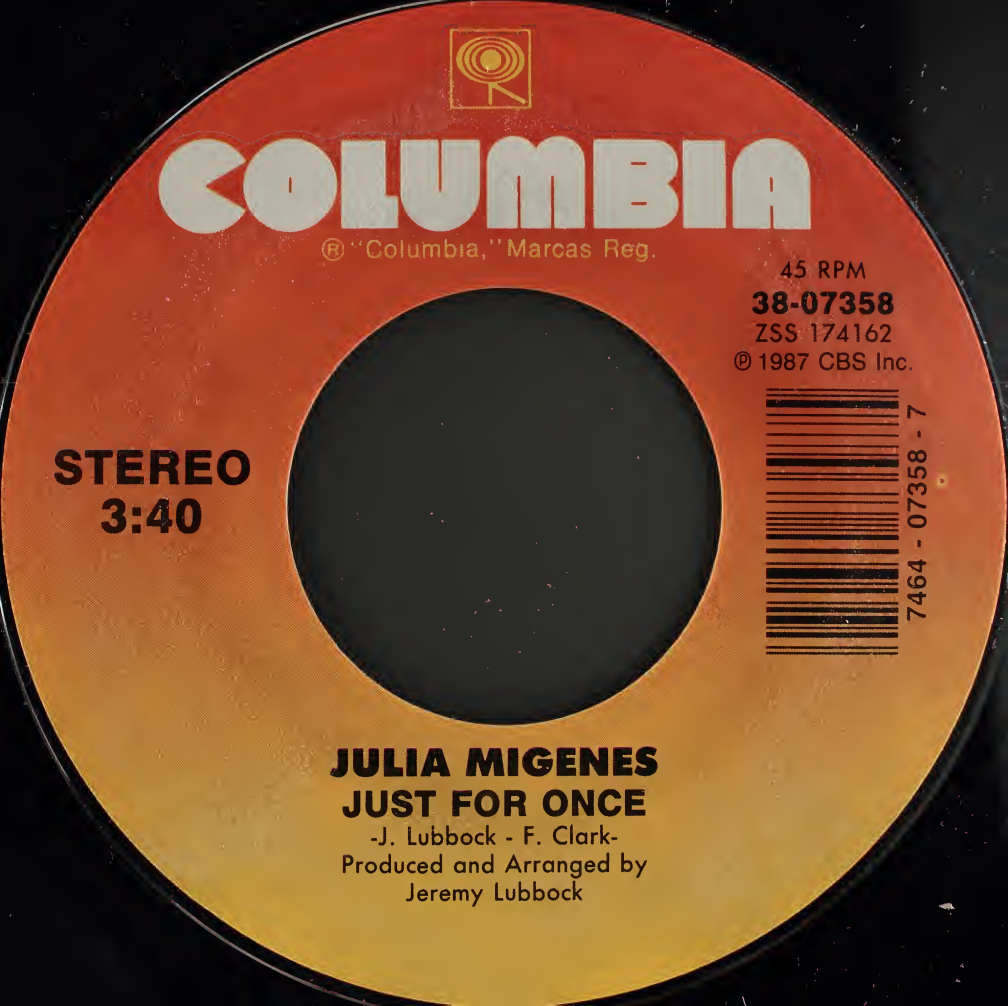
(David Lewis/Wayne Lewis)

℗ 1987 Warner Bros. Records Inc. for the U.S.


TOUCH A
FOUR LEAF CLOVER
(Words & Music by David Lewis and Wayne Lewis)
(From the A&M album "Yours Forever" SP-4948)
Almo Music
Corp./
Jodaway
Music (ASCAP)
(AM-02580-A)
Time:
3:59
Stereo
AM-2580
A&M
RECORDS
X
ATLANTIC STARR
Produced by James Anthony Carmichael
℗1983 A&M Records, Inc.


CIRCLES
(David Lewis-Wayne Lewis)
(From the A&M album "Brilliance" SP-4883)
A&M RECORDS
Almo Music Corp./ Jodaway Music (ASCAP)
(AM-02580-B)
Time:
3:58
Stereo
AM-2580
X
ATLANTIC STARR
Produced by James Anthony Carmichael
℗ 1982 A&M Records, Inc.


COLUMBIA
® "Columbia," Marcas Reg.
45 RPM
38-07358
ZSS 174161
℗ 1987 CBS Inc.
7464 - 07358 - 7
STEREO
3:55
JULIA MIGENES & PAUL ANKA
NO WAY OUT
-P. Anka - M. McDonald-
Produced by Denny Diante/Arranged
by Robbie Buchanan


COLUMBIA
® "Columbia," Marcas Reg.
45 RPM
38-07358
ZSS 174162
℗ 1987 CBS Inc.
7464 - 07358 - 7
STEREO
3:40
JULIA MIGENES
JUST FOR ONCE
-J. Lubbock - F. Clark-
Produced and Arranged by
Jeremy Lubbock

RCA



Produced by
David Wolfert
for The
Entertainment
Company
Executive
Producer
Charles
Koppelman &
Dary Klein
Rhythm
arranged by
David Wolfert
Strings arranged
& Conducted by
Nick DeCaro

STEREO
PB-11351
PB-11351-A
Koppelman-
Bandler Music
Corp./
Paulanne
Music, Inc.,
BMI
3:30

BROUGHT UP IN NEW YORK
(BROUGHT DOWN IN L.A.)
(from the "Listen to Your Heart" album,
AFL1-2892)(P. Anka-D. McCormick)
PAUL ANKA

[illegible] MADE IN U.S.A. BY RCA RECORDS

RCA



Produced by
David Wolfert
for The
Entertainment
Company
Executive
Producer:
Charles
Koppelman &
Gary Klein
Rhythm
arranged by
David Wolfert
with Mike
Miller

STEREO
PB-11351
PB-11351-B
Paurianne
Music, Inc.,
BMI
3:01

LOVE ME LADY
[from the "Listen to Your Heart" album,
AFL1-2892](P. Anka)
PAUL ANKA

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RCA CORP.—MADE IN U.S.A. © 1978 RCA RECORDS


Aladdin
BEVERLY HILLS, CALIFORNIA
Extended Play
45 RPM
514-X
Instrumental
HOWARD McGHEE
plays
STARDUST
(Hoagy Carmichael)
LIFESTREAM
(Howard McGhee)


Aladdin
BEVERLY HILLS, CALIFORNIA
Extended Play
45 RPM
514-Q
Instrumental
HOWARD McGHEE
plays
MOP MOP
(L. Feather)
INNERSECTION
(Howard McGhee)

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MONARC
MUSIC

ISLAND™
THE ISLAND DEF JAM MUSIC GROUP
A UNIVERSAL MUSIC COMPANY

0 44006 39047 5

440 063 904-7
45 RPM Stereo
Side A

All Vocals: Mariah Carey
Musicians: Alex Richbourg - Drum Programming, Big Jim - Keys, Jimmy Jam and Terry Lewis perform all other instruments
Mixed by Steve Hodge and assisted by Xavier Smith and Brad Yost at Flyte Tyme Studios, Edina, MN
Mastered by Bob Ludwig at Gateway Mastering, Portland, ME



Mariah Carey Through the Rain

Written by Mariah Carey and Lionel Cole
Sony / ATV Songs LLC/ Rye Songs BMI Produced by Jimmy Jam & Terry Lewis for Flyte Tyme Productions, Inc. and Mariah Carey for Monarch Entertainment, LLC. Co-Produced by James "Big Jim" Wright for Flyte Tyme Productions, Inc. Engineers: Dana Jon Chappelle - Mariah Carey Vocals, Steve Hodge - Music Assistant Engineers: Manuel Farolfi and Giuilo Antognini at Capri Studios, Capri, Italy and Xavier Smith and Brad Yost at Flyte Tyme Studios, Edina, MN

www.monarc.com www.mariahcarey.com
www.islandrecords.com

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MONARC
ENTERTAINMENT

ISLAND™
THE ISLAND DEF JAM MUSIC GROUP
A UNIVERSAL MUSIC COMPANY

440 063 904-7
45 RPM Stereo
Side B

All Vocals: Mariah Carey
Musicians: Alex Richbourg - Drum Programming, Big Jim - Keys, Jimmy Jam and Terry Lewis perform all other instruments
Mixed by Steve Hodge and assisted by Xavier Smith and Brad Yost at Flyte Tyme Studios, Edina, MN
Mastered by Bob Ludwig at Gateway Mastering, Portland, ME





Mariah Carey Through the Rain

Written by Mariah Carey and Lionel Cole
Sony / ATV Songs LLC/ Rye Songs BMI Produced by Jimmy Jam & Terry Lewis for Flyte Tyme Productions, Inc. and Mariah Carey for Monarch Entertainment, LLC. Co-Produced by James "Big Jim" Wright for Flyte Tyme Productions, Inc. Engineers: Dana Jon Chappelle - Mariah Carey Vocals, Steve Hodge - Music Assistant Engineers: Manuel Farolfi and Giuilo Antognini at Capri Studios, Capri, Italy and Xavier Smith and Brad Yost at Flyte Tyme Studios, Edina, MN

www.monarc.com www.mariahcarey.com
www.islandrecords.com

BROADWAY
RECORD



110

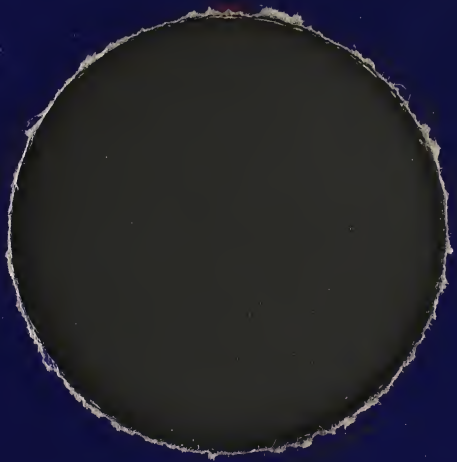
A
45 R.P.M.
BOLERO

MAS-ALLA-DE-LA-MUERTE
(B. Ortiz)

BERNARDO ORTIZ
Con El Mariachi
Nacional De Horacio
Gomez

BROADWAY

RECORDS



45 R.P.M.
Lado B

110
BOLERO

LLEVAME

(B. Ortiz)

BERNADO ORTIZ

Con El Mariachi Nacional
De Horcio Gomez

BROADWAY

109
LADO A

45 R.P.M.

SOÑANDO CONTIGO

(Bernardo Ortiz)

BERNARDO ORTIZ
Y SUS GUITARRAS

BROADWAY

109
LADO B

45 R.P.M.

BESO DE MADRE

(Bernardo Ortiz)

BERNARDO ORTIZ

Y SUS GUITARRAS

BROADWAY

RECORDS



No. 108
LADO A

45 R.P.M.

CON EL AMOR NO SE JUEGA

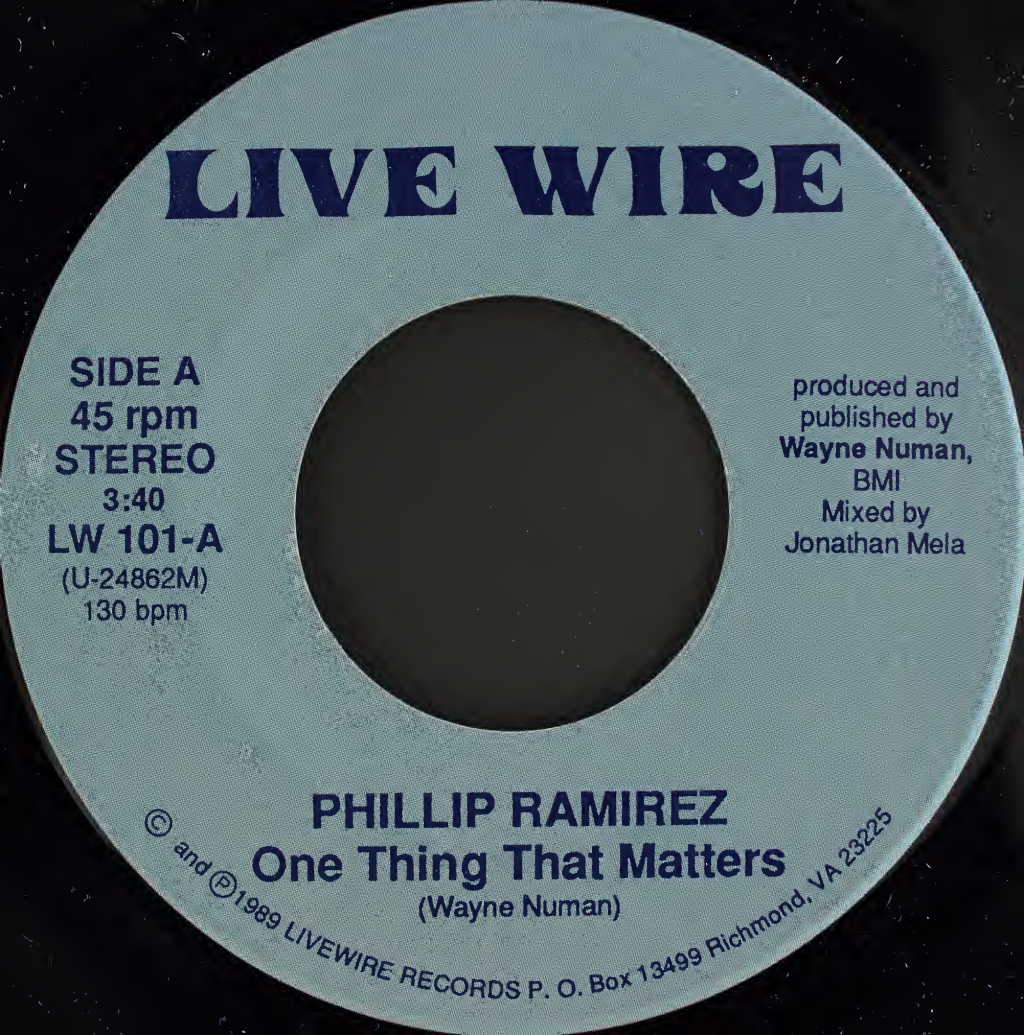
(Felir Quintana)

AUGUSTO SANTOS Y SU TRIO
G. C. LINAREZ


BROADWAY
RECORDS
No. 108
LADO B
45 R.P.M.
NO ME ABANDONES
(F. Quintana)
AUGUSTO SANTOS Y SU TRIO
G. C. LINAREZ


ATLANTIC
PROMOTION COPY
NOT FOR SALE
45 R.P.M.
7-89684
Pub., Flyte Tyme
Tunes, ASCAP
Time: 4:16
℗ 1984 Atlantic
Recording Corp.
VOCAL
A-46133-SP
RFC Trademark
of RFC Records
MONO
RFC RECORDS ™
CHANGE OF HEART
(Terry Lewis & James Harris III)
CHANGE
Produced and Arranged by Jimmy Jam and Terry Lewis
for Flyte Tyme Productions
Executive Producer: Jacques Fred Petrus
for Little Macho Music Co. Inc.
Edit of Atlantic LP 80151 -
"CHANGE OF HEART"
MFG. BY ATLANTIC RECORDING CORP. 75 ROCKEFELLER PLAZA, N.Y., N.Y.
A WARNER COMMUNICATIONS COMPANY


ATLANTIC
45 R.P.M.
7-89684
Pub., Flyte Tyme Tunes, ASCAP
Time: 4:16
℗ 1984 Atlantic Recording Corp.
PROMOTION COPY NOT FOR SALE
RFC RECORDS ™
VOCAL
ST-A-46133-SP
RFC Trademark of RFC Records
STEREO
CHANGE OF HEART
(Terry Lewis & James Harris III)
CHANGE
Produced and Arranged by Jimmy Jam and Terry Lewis
for Flyte Tyme Productions
Executive Producer: Jacques Fred Petrus
for Little Macho Music Co. Inc.
Edit of Atlantic LP 80151 -
"CHANGE OF HEART"
MFG. BY ATLANTIC RECORDING CORP. 75 ROCKEFELLER PLAZA N.Y. N.Y.
A WARNER COMMUNICATIONS COMPANY


LIVE WIRE
SIDE A
45 rpm
STEREO
3:40
LW 101-A
(U-24862M)
130 bpm
produced and
published by
Wayne Numan,
BMI
Mixed by
Jonathan Mela
PHILLIP RAMIREZ
One Thing That Matters
(Wayne Numan)
© and Ⓟ 1989 LIVEWIRE RECORDS P. O. Box 13499 Richmond, VA 23225


LIVE WIRE
SIDE B
45 rpm
STEREO
3:35
LW 101-B
(U-24862M)
130 bpm
produced and
published by
Wayne Numan,
BMI
Nightmare
ReMix by
Jonathan Mela
PHILLIP RAMIREZ
One Thing That Matters
(Wayne Numan)
© and ℗ 1989 LIVEWIRE RECORDS P. O. Box 13499 Richmond, VA 23225


MR WONDERFUL
PRODUCTIONS &
RECORD CO., INC.
© 1988 Ron "Mister Wonderful's" Music BMI
Time 3:59
(NR 17367-1)
Exec. Prod:
Leslie Graham
Assoc. Prod.
Kevin Jones
Produced By
Mr. Wonderful
Production, Inc.
ARE YOU SERIOUS?
(Leslie Graham)
TABBI
1730 KENNEDY RD. LOUISVILLE, KY 40216 (502) 774-4118


MR. WONDERFUL
PRODUCTIONS
RECORD CO., INC.
©1988 Ron
"Mister
Wonderful's"
Music BMI
Time 3:59
(NR 17367-2)
Exec. Prod.
Lexlie Graham
Assoc. Prod.
Kevin Jones
Produced By
Mr. Wonderful
Production, Inc.
ARE YOU SERIOUS?
Instrumental
(Leslie Graham)
TABBI
1730 KENNEDY RD. LOUISVILLE, KY 40216 (502) 774-4118


TEN CENTENNIALS RECORD CO.
Ten Centennials
0056
Time: 2:58
SIDE A
(U-11404 M)
United World Pub. Co. BMI
Produced by:
Wayne Moore
and Dan Webb
STEREO
"YOUR HEART BREAKS"
(Ferguson, Moore, McKay)
FERGUSON
Distributed by Lucky Eleven Records, Nash., Tenn.


Ten Centennials
0057
Time: 3:05
SIDE B
(U-11404 M)
United World Pub
Co. BMI
Produced by:
Wayne Moore
and Dan Webb
STEREO
"JENNIFER"
(Ferguson, Moore, McKay)
FERGUSON
Distributed by Lucky Eleven Records, Nash., Tenn.


Ten Centennials
United World Pub. Co. Music-BMI
Produced by Wayne Moore and Dan Webb
Ten Centennials 0054
Side A
Time 3:09
"Borrowed Time"
(Ferguson and Moore)
FERGUSON
Distributed by Lucky Eleven Records, Nash., Tenn.

Ten Centennials

United World
Pub. Co.
Music-BMI
Produced by
Wayne Moore
and Dan Webb



Ten Centennials
0054
Side B
Time 3:32

"Shine On"

(Ferguson and Moore)

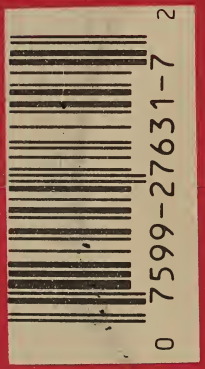
FERGUSON

Distributed by Lucky Eleven Records, Nash., Tenn.

Cold Chillin'

MARLEY MARL

PROMOTION
NOT FOR SALE



STEREO
7-27631-DJ
4:08
(Radio Version)



From the
Cold Chillin' album
IN CONTROL, VOLUME 1
(1-25783)

Cold Chillin' Music
Publ./EM Marl Int'l.
ASCAP

THE SYMPHONY

(Featuring Master Ace, Craig G.,
Kool G Rap and Big Daddy Kane)

(C. Curry/A. Hardy/N. Wilson/M. Williams/D. Clear)

PRODUCED AND MIXED BY
MARLEY MARL

℗ 1988 Warner Bros. Records Inc


SHORT PUMP records
STEREO
45 RPM
Produced by:
Ken Brown
RR 502
SIDE A
Time: 4:00
ASCAP
℗& © 1982
Out There Music
202056XA
TRAIN RIDE
(Thompson, Robertson)
ROBBIN THOMPSON BAND
SHORT PUMP RECORDS, P. O. Box 11292, Richmond, VA.


SHORT PUMP records
STEREO
45 RPM
Produced by:
Ken Brown
RR 502
SIDE B
Time: 3:48
BMI
℗& © 1982
Belfast Music
202056XB
MOVIN ON UP
(DuBois - Barry)
ROBBIN THOMPSON BAND
SHORT PUMP RECORDS, P. O. Box 11292, Richmond, VA.


Medical Records
MR 9991 A
J'sali Music
ASCAP
© & Ⓟ 1982
Time 3:13
Engineered &
Produced by:
C. Bogdonoff
Music That
Soothes The Soul
45 R. P. M.
DIST. BY MEDICAL RECORDS, 607 CHAIN BRIDGE RD., McLEAN, VA. 22101
COUNTRY RHYTHM
(Bogdonoff/Fox)
NOAH'S ARC


Medical Records
MR 9991 B
J'sali Music
ASCAP
© & Ⓟ 1982
Time 3:53
Engineered &
Produced by:
C. Bogdonoff
Music That
Soothes The Soul
45 R. P. M.
NASHVILLE MEMORY
(Bogdonoff/Fox)
NOAH'S ARC
DIST. BY MEDICAL RECORDS, 607 CHAIN BRIDGE RD., McLEAN, VA. 22101


Medical Records
MR 9993 A
J'sali Music
ASCAP
© &℗1982
Time 3:42
Engineered &
Produced by:
C. Bogdonoff
Music That
Soothes The Soul
45 R. P. M.
SO GOODBYE AND SO LONG
(Bogdonoff/Fox)
SAHARA
DIST. BY MEDICAL RECORDS, 607 CHAIN BRIDGE RD., McLEAN, VA. 22101


Medical Records
MR 9993 A+
J'sali Music
ASCAP
© & ℗ 1982
Engineered &
Produced by:
C. Bogdonoff
Music That
Soothes The Soul
45 R. P. M.
LOVE AT FIRST TOUCH
(Bogdonoff/Fox)
SAHARA
DIST. BY MEDICAL RECORDS, 6107 CHAIN BRIDGE RD., McLEAN, VA. 22101


Medical Records
J'sali Music
ASCAP
A Loft
Production
Engineered &
Produced by:
Dr. C. Bogdonoff
Coproduced by:
Pam Fox
Music That
Soothes The Soul
45 R. P. M.
Time: 3:09
006081
NASA, FLY ME TO THE MOON
(C. Willett)
NOAH'S ARC
607 Chain Bridge Rd. McLean, Va. 22101 (703) 524 - 5631


Medical Records
J'sali Music
ASCAP
A Loft
Production
Engineered &
Produced by:
Dr. C. Bogdonoff
Coproduced by:
Pam Fox
Music That
Soothes The Soul
45 R. P. M.
Time: 3:00
006081
EVERYTIME I HOLD YOU
(P. Fox - C. Bogdonoff)
NOAH'S ARC
607 Chain Bridge Rd. McLean, Va. 22101 (703) 524 - 5631


Medical Records
MR 9992 A
J'sali Music
ASCAP
© &℗1982
Time 3:30
Engineered &
Produced by:
C. Bogdonoff
Music That
Soothes The Soul
45 R. P. M.
LIVING IN LIMELIGHT
(Bogdonoff/Fox)
P.F. and THE FLYER
DIST. BY MEDICAL RECORDS, 607 CHAIN BRIDGE RD., McLEAN, VA. 22101


Medical Records
MR 9992 A+
J'sali Music
ASCAP
© &℗1982
Time 3:59
Engineered &
Produced by:
C. Bogdonoff
Music That
Soothes The Soul
45 R. P. M.
JUST LIKE FALLING IN LOVE
(Bogdonoff/Fox)
P.F. and THE FLYER
DIST. BY MEDICAL RECORDS, 607 CHAIN BRIDGE RD., McLEAN, VA. 22101

SUNDAY

RECORDS



Arr. by
Dave Machen
Dave Pasternack
Prod. by
George Day

Pinent Music
BMI
Time:
℗1980 R. Lord

LOO'SIN SITUATION
(Rob Lord)
ROB LORD and
G.O.D.D.

SUNDAY

RECORDS



Arr. by
Dave Machen
Dave Pasternack
Prod. by
George Day

Pinent Music
BMI
Time:
℗1980 R. Lord

MR. JOE JOE
(Rob Lord)
ROB LORD and
G.O.D.D.


STARBRIGHT
SIDE A
1014
DIOS TE BENDIGA
(C. Navarro)
JOHNNY ALBINO Y SU TRIO


STARBRIGHT
SIDE B
1014
VEN A VIVIR CONMIGO
(R. Ramirez)
JOHNNY ALBINO Y SU TRIO


STARDUST
SIDE A
45 RPM
S-937
"AGUA"
(Bolero - Jose Donate)
JOSE DONATE Y SU TRIO
LOS PRINCIPES
(TITE, JULITO Y DONATE)


STARDUST
SIDE B
45 RPM
S-937
"EL FUEGO"
(Bolero - Jose Donate)
JOSE DONATE Y SU TRIO
LOS PRINCIPES
(TITE, JULITO Y DONATE)


STARDUST
SIDE A
45 RPM
S-922-A
DULCE AMOR
(J. Albino)
TRIO LOS JAPONESES


STARDUST
SIDE B
45 RPM
S-922-B
NOCHE DE AKASAKA
(J. Albino)
TRIO LOS JAPONESES



45 RPM
HI-FI

FO-1133-A
Pasodoble

NOCHE Y DIA

(D. R.)

PEPITO GUTIERREZ
y su TRIO FONSECA

FONSECA

RECORDS

45 RPM
HI-FI

FO-1133-B
Bolero
Ranchero

NO VOLVERE

(Esperon y Cortazar)

PEPITO GUTIERREZ
y su TRIO FONSECA

FONSECA



RECORD

HI-FI
45 RPM

1117-A
Corrido
Pasodoble

SUPLICA DE UN BESO

(German Rosario)

GERMAN ROSARIO
con MASO RIVERA
y su Conjunto


FONSECA
RECORD
HI-FI
45 RPM
1117-B
Plena
HAY QUE DESYERBAR
(German Rosario)
GERMAN ROSARIO
con MASO RIVERA
y su Conjunto


FONSECA
RECORD
192-A
45 RPM
STEREO
LA MAMA Y LA HIJA
(D. R.)
CHUITO
Maso Rivera y su Conjunto

FONSECA



RECORD

192-B

45 RPM
STEREO

LAS PENAS MIAS

(D. R.)

CHUITO

Maso Rivera y su Conjunto


Roulette
Disk Jockey
NOT FOR SALE
R-4020
E. B. Marks Music
(BMI) 2:05
Vocal
45 RPM
(12221)
SUGAR CORSAGE
(Ebb-Klein)
CHUCK REED
WITH
Hugo Peretti & His Orch.


Roulette
Disk Jockey
NOT FOR SALE
R-4020
Hollybrook Music &
Favorite Music, Inc.
(ASCAP) 2:15
Vocal
45 RPM
(12220)
A SOUTHERN BOY SINGS THE BLUES
(Robert Arthur)
CHUCK REED
WITH
Hugo Peretti & His Orch.


media magic
records
Side One
3:00
Wengath Music
BMI
Mono
(NR13029-1)
MARTY FELDMAN EYES
(NELSON-WILLIAMS-WEISS)
Kim Karcass
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DOT
RECORDS

Paramount
A GULF + WESTERN COMPANY

45-17238

Zulu Pub. Co./
Blackwatch Pub.
Co. (BMI)
Time 2:23

MB-24385
Produced by
Jay Horton for
Golden State &
Tri Cal Recording
Production

AUDITION
COPY

NOT FOR
SALE

ON OUR WAY

(Tom Kouza)

NEIGHB'RHOOD CHILDR'N

DOT RECORDS, A DIVISION OF PARAMOUNT PICTURES CORPORATION, HOLLYWOOD, CALIFORNIA 90028

DOT
RECORDS

Paramount
A GULF + WESTERN COMPANY

45-17238

Zulu Pub. Co./
Cordis Pub. Co.
(BMI)
Time 4:00

MB-24380
Produced by
Jay Horton for
Golden State &
Tri Cal Recording
Production

AUDITION
COPY

NOT FOR
SALE

WOMAN THINK

(J. C. Horton)

NEIGHB'RHOOD CHILDR'N

DOT RECORDS, A DIVISION OF PARAMOUNT PICTURES CORPORATION, HOLLYWOOD, CALIFORNIA 90028


PAUL ANKA
Arranged and conducted by
John Tartaglia
Produced by Wes Farrell
A Coral Rock Production
RCA
47-9767
NOT
FOR SALE
Spanka Music,
BMI
XPKM-6643
4:34
Intro :29
CAN'T GET YOU
OUT OF MY MIND
(From The "Life Goes On" album)
(Anka)
TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RADIO CORPORATION OF AMERICA—MADE IN U.S.A.


ABC-PARAMOUNT
4622
PROMOTION COPY
NOT FOR SALE
Spanka Music
BMI — 2:29
45-9907
AMP 45-3245
4622
CRAZY LOVE
(P. Anka)
PAUL ANKA
Arranged and Conducted by
DON COSTA
A PRODUCT OF AM-PAR RECORD CORP.


ABC-PARAMOUNT
4622
PROMOTION COPY
NOT FOR SALE
Spanka Music
BMI — 2:00
45-9907
AMP 45-3237
LET THE BELLS KEEP RINGING
(P. Anka)
PAUL ANKA
Arranged and Conducted by
DON COSTA
A PRODUCT OF AM-PAR RECORD CORP.


PATTI AUSTIN
(A duet with JAMES INGRAM)
PRODUCED BY QUINCY JONES
FOR QUINCY JONES PRODUCTIONS
QUINCY JONES PRODUCTIONS
QWE50036
(ZCA 1115S)
3:30
QWEST RECORDS
TM
Rodsongs (PRS) All rights adm. by Rondor Music (London) Ltd. (PRS) adm. in the U.S. & Canada by Almo Music Corp.- ASCAP
From the Qwest Album QWS 3591 EVERY HOME SHOULD HAVE ONE
BABY, COME TO ME
(Rod Temperton)
©1981 Qwest Records
Manufactured and Distributed by Warner Bros. Records Inc., a Warner Communications Company
Qwest Records, 7250 Beverly Blvd., Los Angeles, Calif. 90036.
Made in U.S.A. All Rights Reserved.


PATTI AUSTIN
PRODUCED BY QUINCY JONES
FOR QUINCY JONES PRODUCTIONS
QUINCY JONES PRODUCTIONS
QWEST
RECORDS
TM
QWE50036
(ZNY 2552S)
2:42
YellowBrick
Road Music/
Yippity
Yippity
Music-ASCAP
SOLERO
(Quincy Jones/Patti Austin)
℗1981 Qwest Records
Qwest Records, 7250 Beverly Blvd., Los Angeles, Calif. 90036. Manufactured and Distributed by Warner Bros. Records Inc., a Warner Communications Company.
Made in U.S.A. All Rights Reserved.


PAUL ANKA
Arranged by Teddy Randazzo
Produced by Don Costa Productions, Inc.
SV
STEREO
PLUG
74-0126
NOT
FOR SALE
Cherio Music,
BMI
XPKS-4421
2:38
MAR 5 1969
9-A-2
IN THE STILL OF THE NIGHT
(from the "Goodnight My Love" album)
(Parris)
TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RADIO CORPORATION OF AMERICA—MADE IN U.S.A.


MAR 5 1969
PAUL ANKA
Arranged by Don Costa
Produced by Don Costa Productions, Inc.
STEREO
74-0126
NOT FOR SALE
Beresford Music, BMI
XPKS-4416
3:33
PICKIN' UP THE PIECES
(from the "Goodnight My Love" album)
(Anka-Gosh)
TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RADIO CORPORATION OF AMERICA—MADE IN U.S.A.


RCA
Produced by
Stock/Aitken/
Waterman
Engineered by
Mark McGuire
and Mike Duffy
Mixed by
Mixmaster
Pete Hammond
STEREO
5347-7-R
5347-7-R-A
TERRACE MUSIC,
ASCAP
3:31
NEVER GONNA GIVE YOU UP
(Stock-Aitken-Waterman)
RICK ASTLEY

RCA



Produced by
Stock/Aitken/
Waterman
Engineered by
Mark McGuire
and Mike Duffy
Mixed by
Mixmaster
Pete Hammond

STEREO
5347-7-R
5347-7-R-B
TERRACE MUSIC,
ASCAP
3:30

NEVER GONNA GIVE YOU UP
(Instrumental)

(Stock-Aitken-Waterman)

RICK ASTLEY

TMK(s)® REGISTERED • MARCA(s) REGISTRADA(s) RCA CORP
MADE IN U S A ℗ 1987 PETE WATERMAN LIMITED


Prelude
RECORDS
Produced by Jacques Morali (Toutoune Production Inc.) For Can't Stop Productions Inc. Executive Producer: Henri Belolo Arranged by Jacques Morali and Fred Zarr Published by Koppelman-Bandier Music Corp. (BMI) A Product of Prelude Records
PRL 8074 AS
VOCAL
TIME: 3:56
PROMOTIONAL COPY NOT FOR SALE
MEMORIES
THEME FROM THE BROADWAY MUSICAL "CATS"
(A.L. WEBER, T.S. ELIOT, T. NUNN)
DIVA
℗ 1983 PRELUDE RECORDS
MANUFACTURED AND DISTRIBUTED BY PRELUDE RECORDS, 200 WEST 57 ST. NEW YORK, N.Y. 10019


MONET
℗ 1973
MONET RECORDS
© 1973
JULDANE
MUSIC, BMI
2:22
DB-120-A
RECORDED BY
JOSE WILLIAMS
FOR
SELLARS,
EDWARDS, AND
ROBINSON
BACKTALK (PART ONE)
(Sellars-Edwards-Robinson)
THE 2ND AMENDMENT BAND
DISTRIBUTED BY SCHWARTZ BROTHERS, WASH., D.C.


MONET
℗ 1973
MONET RECORDS
© 1973
JULDANE
MUSIC, BMI
2:22
DB-120-B
RECORDED BY
JOSE WILLIAMS
FOR
SELLARS,
EDWARDS, AND
ROBINSON
BACKTALK (PART TWO)
(Sellars-Edwards-Robinson)
THE 2ND AMENDMENT BAND
DISTRIBUTED BY SCHWARTZ BROTHERS, WASH., D.C.


ONE
T YOUR SECRET LOVEP
Andrew Bell


ONE


elektra
Rockslam Music BMI
Administered by the
Bug Music Group
Time 3:30
Arranged by
Mike Melvoin/
Vocal Arrangement
by John Bahler
E-47094-A
(SP)
℗ 1981
Elektra Records
STEREO
THE ASSOCIATION
DREAMER
(Moon Martin)
PRODUCTION AND SOUND BY BONES HOWE
A B.H. PRODUCTION
Mfg. by Elektra/Asylum/Nonesuch Records, 962 N. La Cienega Blvd., Los Angeles, Calif. 90069/A Division of Warner Communications Inc.


elektra
Blackwood Music
Inc/Dar-Jen Music/
Big Heart Music,
Inc/Satsuma Music
BMI
Time 3:08
E-47094-B
(SP)
℗ 1981
Elektra Records
STEREO
THE ASSOCIATION
YOU TURN THE LIGHT ON
(Stephen Geyer - Louis Anderson)
PRODUCED BY THE ASSOCIATION
AND BONES HOWE
A B H PRODUCTION
Mfg. by Elektra/Asylum/Nonesuch Records, 962 N. La Cienega Blvd., Los Angeles, Calif. 90069/ A Division of Warner Communications Inc.

RCA



Produced by
David Wolfert
for The
Entertainment
Company
Executive
Producers:
Charles
Koppelman &
Gary Klein
Rhythm
Arranged by
David Wolfert
Strings Arranged
& Conducted by
Nick DeCaro

STEREO
PB-11395
PB-11395-A
Camerica
Music Inc.,
ASCAP
3:35

THIS IS LOVE
(from the "Listen To Your Heart" album,
AFL1-2892)(R. Tepper-M. Sunshine)
PAUL ANKA

TM(s) ® REGISTERED - MARCA(s) REGISTRADA(s)
RCA CORP.—MADE IN U.S.A. ℗ 1978 RCA RECORDS


RCA
Produced by
David Wolfert
for The
Entertainment
Company
Executive
Producers:
Charles
Koppelman &
Gary Klein
Rhythm
Arranged by
David Wolfert
Horns Arranged
by Tom Saviano
STEREO
PB-11395
PB-11395-B
Paulanne
Music, Inc.,
BMI
3:22
I'M BY MYSELF AGAIN
(From the "Listen To Your Heart" album,
AFL1-2892)(P. Anka-D. Foster)
PAUL ANKA
MARCA(S) REGISTERED • MARCA(S) REGISTRADA(S)
RCA CORP. MADE IN U.S.A. © 1978 RCA RECORDS


ERIC
RECORDS
STEREO
STEREO
Track
Music Inc.
(BMI)
Recorded at
Sigma Sound,
Phila.
Time: 2:28
5002
(20,003)
Arr. & Cond. by
Tom Sellers
Produced by
Bill Buster
OVERTURE FROM TOMMY
(A ROCK OPERA)
(Peter Townshend)
THE ASSEMBLED MULTITUDE
℗ ERIC RECORD CO PHILADELPHIA, PA


ERIC
RECORDS
STEREO
STEREO
Double
Diamond Music
(BMI)
Recorded at
Sigma Sound,
Phila.
Time: 3:26
5002
(20,005)
MUD
(Tim Moore-Tom Sellers)
THE ASSEMBLED MULTITUDE
℗ ERIC RECORD CO PHILADELPHIA, PA

ASIA

PRODUCED BY MIKE STONE
FOR MIKE STONE ENTERPRISES LTD.
ENGINEERED BY MIKE STONE AND PAUL NORTHFIELD

GEFFEN™
RECORDS



7-29475
BAA 2078S
3:13

From the
Geffen Album
ALPHA
(GHS 4008)

WB Music Corp.,
Almond Legg
Music Corp.
Adm. by
WB Music Corp.
ASCAP

THE SMILE HAS LEFT YOUR EYES

(Wetton)

℗ 1983 The David Geffen Company

ASIA

PRODUCED BY MIKE STONE
FOR MIKE STONE ENTERPRISES LTD.
MIXED BY BOB CLEARMOUNTAIN

GEFFEN™
RECORDS



7-29475
BAA 2189S
4:12

WB Music Corp.,
Almond Legg
Music Corp.
& Basedown Ltd.
All rights
Adm. by
WB Music Corp.
ASCAP

LYING TO YOURSELF

(Wetton/Howe)

℗ 1983 The David Geffen Company

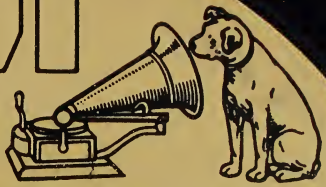

polydor
Low-Sal
Music
Company
BMI
Time: 2:44
From Polydor
Album
PD-1-6080
"A ROCK
AND ROLL
ALTERNATIVE"
STEREO
PD 14397
(76 NP 2274 S)
Intl. #
2066 822
Produced by
Buddy Buie
℗ 1976
POLYDOR
INCORPORATED
NEON NITES
(Buie-Nix)
ATLANTA RHYTHM SECTION
Associate Producers:
Robert Nix-J.R. Cobb
MANUFACTURED BY POLYDOR INCORPORATED, NEW YORK, N.Y.


polydor
Low-Sal
Music
Company
BMI
Time: 3:30
From Polydor
Album
PD-1-6080
"A ROCK
AND ROLL
ALTERNATIVE"
STEREO
PD 14397
(76 NP 2269 S)
Intl. #
2066 822
Produced by
Buddy Buie
℗ 1976
POLYDOR
INCORPORATED
DON'T MISS THE MESSAGE
(Buie-Cobb-Nix)
ATLANTA RHYTHM SECTION
Associate Producers:
Robert Nix-J.R. Cobb
MANUFACTURED BY POLYDOR INCORPORATED, NEW YORK, N.Y.


Epic
STEREO
45 RPM
Engineer:
Allan Douglas
34-03367
ZSS 170699
℗ 1982 CBS Inc.
3:27
GOODY TWO SHOES
-A. Ant - M. Pirroni- Taken From The Epic
Lp. "FRIEND OR FOE" ARE 38370
ADAM ANT
Produced by Adam Ant &
Marco Pirroni
"EPIC" IS A TRADEMARK OF CBS INC./MARCA REG.


Epic
STEREO
45 RPM
Engineer
Allan Douglas
34-03367
ZSS 170395
℗ 1982 CBS Inc.
2:44
CRACKPOT HISTORY
A. Ant/ M. Pirroni. Taken From The Epic
LP "I FIND OH FOL" ARE 38370
ADAM ANT
Produced by Adam Ant &
Marco Pirroni
"EPIC" IS A TRADEMARK OF CBS INC./MARCA REG.

RCA



MONO
JH-12262
(PB-12262)
PA-12262-C
NOT
FOR SALE
Cross Keys
Pub. Co. Inc.,
ASCAP/Tree
Pub. Co. Inc.,
BMI
3:24
Intro: 16
End: Cold

Produced by
Larry Butler
Strings
arranged by
Bill Justis

LADY LAY DOWN

(from the "Both Sides of Love" album, AQL1-3926)
(R. Van Hoy-D. Cook)

PAUL ANKA

TMK(s)® Registered • MARCA(s) REGISTRADA(s)
RCA CORP.—MADE IN U.S.A. ℗ 1981 RCA RECORDS

RCA



STEREO
JH-12262
(PB-12262)
PB-12262-A
NOT
FOR SALE
Cross Keys
Pub. Co. Inc.,
ASCAP/Tree
Pub. Co. Inc.,
BMI
3:24
Intro: 16
End: Cold

Produced by
Larry Butler
Strings
arranged by
Bill Justis

LADY LAY DOWN

(from the "Both Sides of Love" album, AQL1-3926)
(R. Van Hoy-D. Cook)

PAUL ANKA

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RCA CORP.—MADE IN U.S.A. ℗ 1981 RCA RECORDS


Epic
MONO
45 RPM
DEMONSTRATION
NOT FOR SALE
8-50045
ZSP 159435
℗ 1974 CBS Inc.
Intro. :17
2:56
Publisher:
Rytvoc Inc.
(ASCAP)
CHOO CHOO CH'BOOGIE
-M. Gabler - V. Horton - D. Darling- Taken From The
Epic Lp: "ASLEEP AT THE WHEEL" KE 33097
ASLEEP AT THE WHEEL
Produced by Norro Wilson
®"EPIC," MARCA REG.


Epic
STEREO
45 RPM
DEMONSTRATION
NOT FOR SALE
8-50045
ZSS 159436
℗ 1974 CBS Inc.
Intro. :17
2:56
Publisher:
Rytvoc Inc.
(ASCAP)
CHOO CHOO CH'BOOGIE
-M. Gabler - V. Horton - D. Darling- Taken From The
Epic Lp: "ASLEEP AT THE WHEEL" KE 33097
ASLEEP AT THE WHEEL
Produced by Norro Wilson
®"EPIC," MARCA REG.


ABC-PARAMOUNT
Leeds Music Corp
ASCAP
2:58
45-9987
AMP 45-3483
(All of A Sudden)
MY HEART SINGS
(Rome-Jambian-Herpin)
PAUL ANKA
Arranged and Conducted by
DON COSTA
A PRODUCT OF AM-PAR RECORD CORP.


ABC-PARAMOUNT
Spanka Music
BMI
2:35
45-9987
AMP 45-3484
THAT'S LOVE
(P. Anka)
PAUL ANKA
Arranged and Conducted by
DON COSTA
A PRODUCT OF AM-PAR RECORD CORP.

RCA VICTOR



47-8115

Spanka Music Corp., BMI

NO7W-6002

2:15

45 RPM

LOVE

(Makes the World Go 'Round)

(Paul Anka)

PAUL ANKA

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s) • RADIO CORPORATION OF AMERICA

MANUFACTURED BY CAMY PRODUCTIONS, INC. FOR RADIO CORPORATION OF AMERICA

MADE IN U.S.A.


RCA VICTOR
47-8115
Spanka Music
Corp., BMI
N7OW-5114
2:22
45
RPM
CRYING IN THE WIND
(Paul Anka)
PAUL ANKA
Arranged and conducted by
Ray Ellis
MANUFACTURED BY CAMY PRODUCTIONS, INC. FOR RADIO CORPORATION OF AMERICA
MARCA(S) REGISTRADA(S) • RADIO CORPORATION OF AMERICA—MADE IN U.S.A.


FLASHBACK
RECORDS
CHERIO
MUSIC
BMI 6304
FLB 2
TIME: 2:30
TONIGHT, TONIGHT
(B. MYLES)
THE MELLO KINGS
A PRODUCT OF BELL RECORDS, INC. • NEW YORK


FLASHBACK
RECORDS
ANG
MUSIC
BMI 6305
FLB 2
TIME: 2:10
THRILL ME
(R. LEVISTER)
THE MELLO KINGS
A PRODUCT OF BELL RECORDS, INC. • NEW YORK

RCK

Taylor House of Mus. BMI
Producer:
A. V. Millstatedt/
Lonnie Wright
Executive
Producer:
Ruth Tucker

A SIDE
C 21-6
Time: 3:03
Intro: :09
(U-10085)

"JUST FOR THE CHILDREN"
(Travis Glenn)

TRAVIS GLENN

Distributed by RCK Productions P.O. Box 305 Pasadena, TX 77501


RCK
Publicare Mus.
ASCAP
Producer:
A. V. Mittelstedt
Lonnie Wright
Executive
Producer:
Ruth Tucker
B SIDE
C 21-5
Time: 2:46
Intro: :09
(U-10085)
MIDNIGHT CONSCIENCE
(Travis Glenn)
TRAVIS GLENN
RCK Productions, P.O. Box 308 Pasadena, Tx 77501 306


ARC
COLUMBIA • ARC • COLUMBIA • ARC •
KALIMBA
℗ 1979
American
Recording
Company
STEREO
Intro. :15
3:40
Arranged by
Coleridge Taylor
Perkinson
Produced by
D.J. Rogers
45 RPM
DEMONSTRATION
NOT FOR SALE
3-10963
ZSS 165803
Publisher:
Circle R
Publishing
(ASCAP)
D.J. ROGERS
TRUST ME (Part 1)
-D.J. Rogers- Taken From The Arc
Lp: "TRUST ME" JC 36002
AMERICAN RECORDING COMPANY
"COLUMBIA" IS A TRADEMARK OF CBS INC / MARCA REG
ARC IS A TRADEMARK OF THE AMERICAN RECORDING COMPANY


ARC
COLUMBIA • ARC • COLUMBIA • ARC •
AMERICAN RECORDING COMPANY
KALIMBA
℗ 1979
American
Recording
Company
MONO
Intro. :15
3:40
Arranged by
Coleridge Taylor
Perkinson
Produced by
D.J. Rogers
45 RPM
DEMONSTRATION
NOT FOR SALE
3-10963
ZSP 165802
Publisher:
Circle R
Publishing
(ASCAP)
D.J. ROGERS
TRUST ME (Part 1)
-D.J. Rogers- Taken From The Arc
Lp: "TRUST ME" JC 36002
"COLUMBIA" IS A TRADEMARK OF CBS INC / MARCA REG
ARC IS A TRADEMARK OF THE AMERICAN RECORDING COMPANY


APR 29 1974
BOGART TO BOWIE
(P. Sears-K. McDonald)
STEREO
Black Dragon
Music, BMI
Intro.-:00
2:48
3880
(S45-90472C)
Produced by
David Briggs
(From the LP
"INSANE
ASYLUM"
ST-11224)
KATHI McDONALD
℗1974 Capitol Records, Inc.
Capitol®

(Love Is Like A) HEAT WAVE

(Holland-Dozier-Holland)

STEREO

3880
(S45-90474)

(From the LP "INSANE ASYLUM" ST-11224)

Stone Agate Music Division BMI

Intro.-:10
2:03

Produced by David Briggs

KATHI McDONALD

℗1974 Capitol Records, Inc

APR 29 1974

Capitol

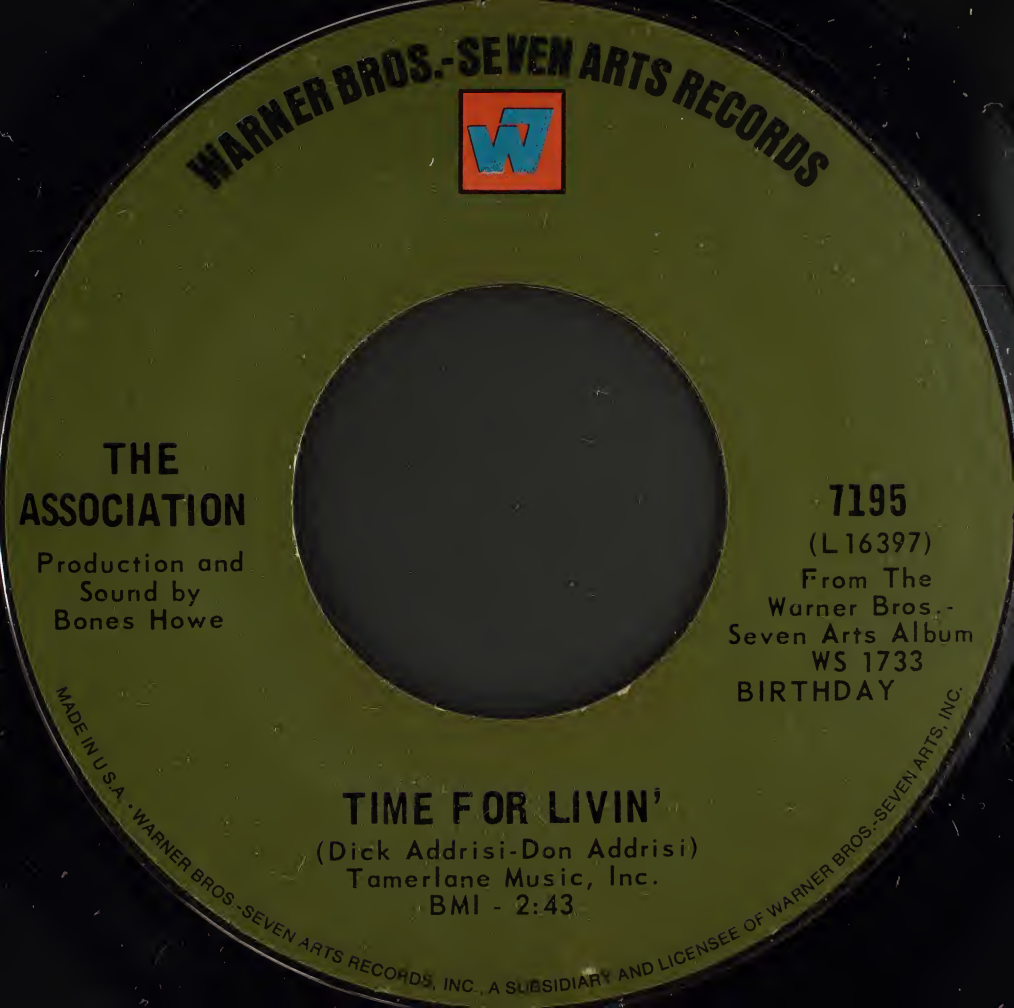

AL DI LA
(E. Drake-C. Donida)
From the Warner Brothers Picture
"Rome Adventure"
M. Witmark & Sons
ASCAP
2:34
4742
(45-37379)
Produced by:
Nick Venet
Capitol
REG U.S. PAT. OFF.
RECORDS
RAY ANTHONY
With Orchestra Conducted by
Jimmie Haskell
MFD. BY CAPITOL RECORDS, INC., U.S.A. • T.M. Capitol MARCA REG.

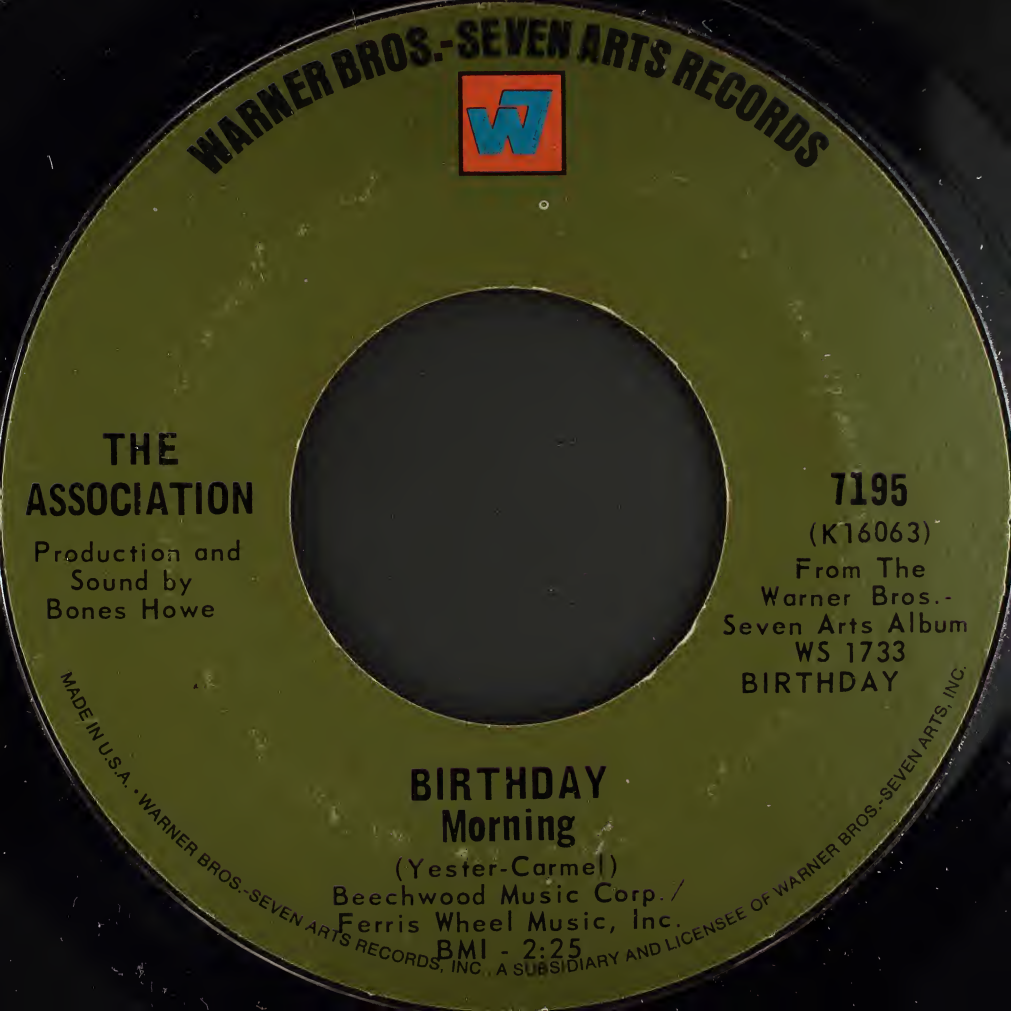

Capitol
REG. U.S. PAT. OFF.
MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES-EMI, INC., U.S.A.
On Time
Music, Inc.
BMI
STEREO
3:54
4776
S-95774A
(from the
LP
"ANOTHER
TASTE"
SOO-11951)
Produced
by Fonce
Mizell
& Larry
Mizell for
Skyhigh
Productions
Co-Produced
by A Taste
Of Honey
RACE
(P. Kibble-T. Aldridge)
A TASTE OF HONEY
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Capitol
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MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES-EMI, INC., U.S.A.
STEREO
4776
S-95862
(from the LP "ANOTHER TASTE" SOO-11951)
On Time Music, Inc. BMI
3:55
Produced by Fonce Mizell & Larry Mizell for Skyhigh Productions.
Co-Produced by A Taste Of Honey
LET'S BEGIN
(J. Johnson-P. Kibble)
A TASTE OF HONEY
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©1979 Capitol Records, Inc.
On Time Music, Inc.- BMI
STEREO
Intro.—:40
3:54
P-4776
S95774A
(from the LP "ANOTHER TASTE" SOO-11951)
Produced by Fonce Mizell & Larry Mizell for Skyhigh Productions. Co-Produced by A Taste Of Honey
A TASTE OF HONEY
RACE
(P. Kibble-T. Aldridge)
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©1979 Capitol Records, Inc.
On Time Music, Inc.- BMI
Intro.—:40
3:54
MONO
P-4776
PRO-9222
(from the LP "ANOTHER TASTE" SOO-11951)
Produced by Fonce Mizell & Larry Mizell for Skyhigh Productions. Co-Produced by A Taste Of Honey
A TASTE OF HONEY
RACE
(P. Kibble-T. Aldridge)
Capitol MARCA REG.
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WARNER BROS.-SEVEN ARTS RECORDS
THE ASSOCIATION
Production and Sound by Bones Howe
7195
(L16397)
From The Warner Bros.-Seven Arts Album WS 1733
BIRTHDAY
TIME FOR LIVIN'
(Dick Addrisi-Don Addrisi)
Tamerlane Music, Inc.
BMI - 2:43
MADE IN U.S.A. • WARNER BROS.-SEVEN ARTS RECORDS, INC., A SUBSIDIARY AND LICENSEE OF WARNER BROS.-SEVEN ARTS, INC.


WARNER BROS.-SEVEN ARTS RECORDS
THE ASSOCIATION
Production and Sound by Bones Howe
7195
(K16063)
From The Warner Bros.-Seven Arts Album WS 1733 BIRTHDAY
BIRTHDAY
Morning
(Yester-Carmel)
Beechwood Music Corp./ Ferris Wheel Music, Inc.
BMI - 2:25
MADE IN U.S.A. • WARNER BROS.-SEVEN ARTS RECORDS, INC., A SUBSIDIARY AND LICENSEE OF WARNER BROS.-SEVEN ARTS, INC.

LOVE IS FOR ALL TIME

(D. Everitt/T. Wilson)

(From the I.R.S. album "Ark" SP-70037)

THE ANIMALS

Produced by Burdon/Chandler/Price/
Steel/Valentine and Lipsom

℗1983 I.R.S., Inc.

Jessi Rose Music/
Beulah Mae
Music (BMI)
Administered by
Bug Music

(IR-09923-A)

STEREO

IR-9923

Time: 3:27



INTERNATIONAL RECORD SYNDICATE, INC.

Manufactured and distributed by A&M Records, Inc.

I.R.S.

IT'S TOO LATE

(E. Burdon/J. Sterling)

THE ANIMALS

Produced by Burdon/Chandler/Price/
Steel/Valentine

℗1983 I.R.S., Inc.

Nodrub Music/
Leosong Music/
House Of Juses
Music (ASCAP)

(IR-09923-B)

STEREO

IR-9923

Time: 3:58



INTERNATIONAL RECORD SYNDICATE, INC.

Manufactured and distributed by A&M Records, Inc.

I.R.S.

THE NIGHT

(E. Burdon-J. Stirling-D. Evans)
(From the I.R.S. album "Ark" SP-70037)

THE ANIMALS

Produced by Burdon, Chandler, Price, Steel, Valentine, Lipsom

©1983 I.R.S., Inc.

Nodrub Music/
Leosong Music
(ASCAP)/
House of Juices
Music (BMI)
(IR-09920-A)

STEREO

IR-9920
Time: 3:51



INTERNATIONAL RECORD SYNDICATE, INC.
Manufactured and distributed by A&M Records, Inc.

I.R.S.

NO JOHN NO

(A. Price)

THE ANIMALS

Produced by Burdon, Chandler, Price, Steel, Valentine

℗1983 I.R.S., Inc.

Russel Street/
Jarrow Pub.
(IR-09920-B)

STEREO

IR-9920

Time: 4:14

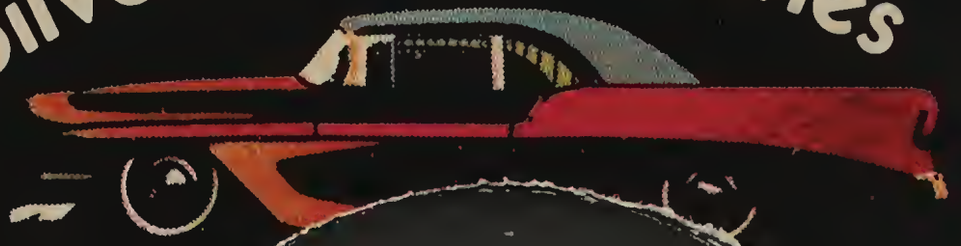


INTERNATIONAL RECORD SYNDICATE, INC.

Manufactured and distributed by A&M Records, Inc.

I.R.S.

Silver Spotlight® Series



STEREO
X-212

PAUL
ANKA

14627
3:15

℗ 1975 Liberty
Records, a division
of Capitol
Records, Inc.

I DON'T LIKE TO SLEEP ALONE

(Paul Anka)

Management Agency & Music Publishing, Inc.—BMI
Produced by Rick Hall, A Fame Prod.
in Association with
Paul Anka Productions

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Silver Spotlight Series



STEREO
X-212
PAUL
ANKA

14159
2:32

℗ 1974 Liberty Records, a division of Capitol Records, Inc.

(You're) HAVING MY BABY

(Paul Anka)

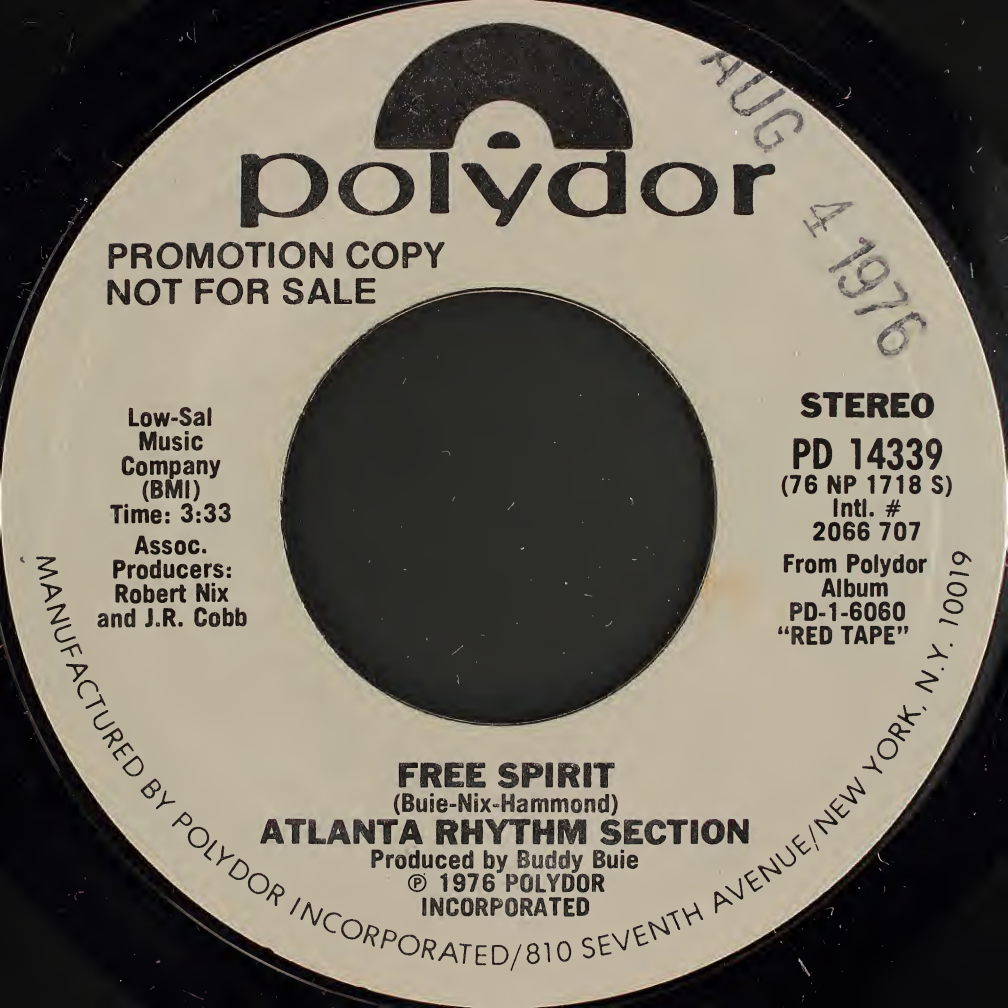
Management Agency & Music Publishing, Inc.—BMI

Produced by Rick Hall, A Fame Prod.
in Association with
Paul Anka Productions

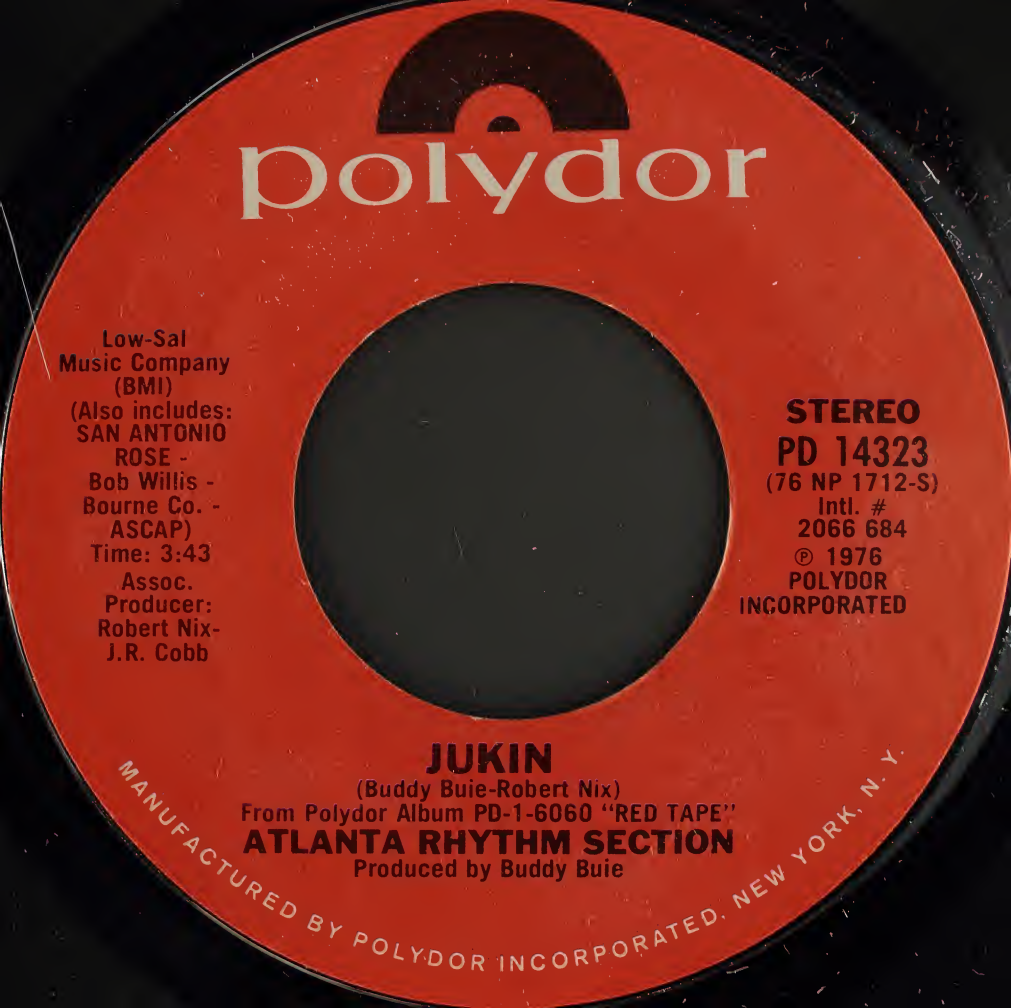
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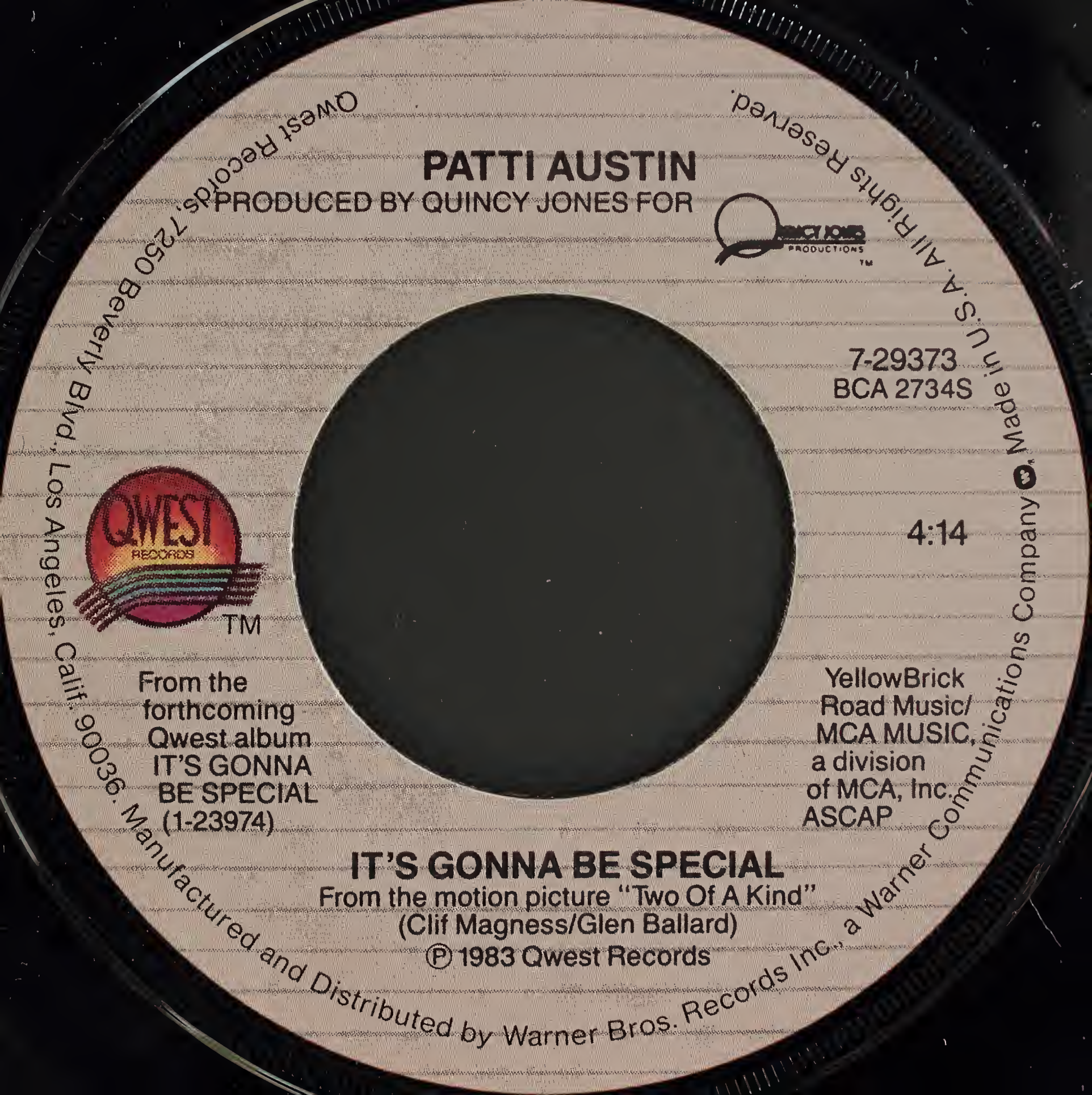

polydor
PROMOTION COPY
NOT FOR SALE
AUG 4 1976
Low-Sal
Music
Company
(BMI)
Time: 3:33
Assoc.
Producers:
Robert Nix
and J.R. Cobb
STEREO
PD 14339
(76 NP 1718 S)
Intl. #
2066 707
From Polydor
Album
PD-1-6060
"RED TAPE"
FREE SPIRIT
(Buie-Nix-Hammond)
ATLANTA RHYTHM SECTION
Produced by Buddy Buie
℗ 1976 POLYDOR
INCORPORATED
MANUFACTURED BY POLYDOR INCORPORATED/810 SEVENTH AVENUE/NEW YORK, N.Y. 10019


Polydor
PROMOTION COPY
NOT FOR SALE
Low-Sal
Music
Company
(BMI)
Time: 3:33
Assoc.
Producers:
Robert Nix
and J.R. Cobb
MONO
PD 14339
(76 NP 1718 M)
Intl. #
2066 707
From Polydor
Album
PD-1-6060
"RED TAPE"
FREE SPIRIT
(Buie-Nix-Hammond)
ATLANTA RHYTHM SECTION
Produced by Buddy Buie
℗ 1976 POLYDOR
INCORPORATED
MANUFACTURED BY POLYDOR INCORPORATED/810 SEVENTH AVENUE/NEW YORK, N.Y. 10019

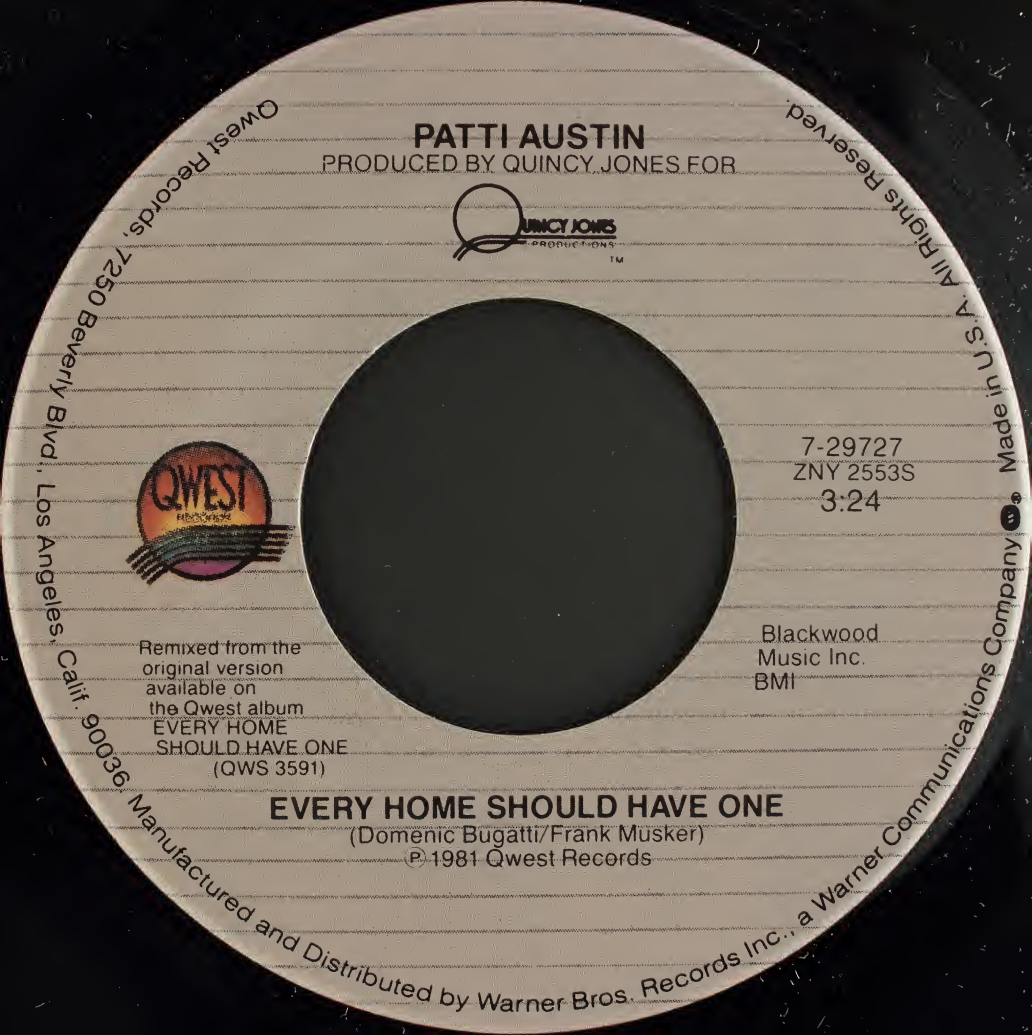

polydor
Low-Sal
Music Company
(BMI)
(Also includes:
SAN ANTONIO
ROSE -
Bob Willis -
Bourne Co. -
ASCAP)
Time: 3:43
Assoc.
Producer:
Robert Nix-
J.R. Cobb
STEREO
PD 14323
(76 NP 1712-S)
Intl. #
2066 684
℗ 1976
POLYDOR
INCORPORATED
JUKIN
(Buddy Buie-Robert Nix)
From Polydor Album PD-1-6060 "RED TAPE"
ATLANTA RHYTHM SECTION
Produced by Buddy Buie
MANUFACTURED BY POLYDOR INCORPORATED, NEW YORK, N. Y.


polydor
Low-Sal
Music Company
(BMI)
Time: 3:26
Assoc.
Producer:
Robert Nix-
J.R. Cobb
STEREO
PD 14323
(76 NP 1716-S)
Intl. #
2066 684
℗ 1976
POLYDOR
INCORPORATED
BEAUTIFUL DREAMERS
(Buie-Cobb-Nix)
From Polydor Album PD-1-6060 "RED TAPE"
ATLANTA RHYTHM SECTION
Produced by Buddy Buie
MANUFACTURED BY POLYDOR INCORPORATED, NEW YORK, N.Y.


POSSE
RECORDS
"A"
STEREO
3:33
Publisher:
Gold Horizon
Music Corp.,
BMI
45 RPM
DEMONSTRATION
NOT FOR SALE
POS 5009
5009A-1632
From The
Columbia
Pictures
Release
"Stir Crazy"
SIDE 1
TOM SCOTT
GOT 'EM WHERE YOU WANT 'EM
(Tom Scott)
Producer: Tom Scott
℗ 1981 Columbia Pictures
Industries, Inc.
POSSE RECORDS INC. ■ 161 WEST 54TH STREET ■ NEW YORK, NY 10019


PATTI AUSTIN
PRODUCED BY QUINCY JONES FOR
QUINCY JONES PRODUCTIONS
7-29373
BCA 2734S
4:14
QWEST RECORDS
TM
From the forthcoming Qwest album IT'S GONNA BE SPECIAL (1-23974)
YellowBrick Road Music/ MCA MUSIC, a division of MCA, Inc. ASCAP
IT'S GONNA BE SPECIAL
From the motion picture "Two Of A Kind"
(Clif Magness/Glen Ballard)
℗ 1983 Qwest Records
Qwest Records, 7250 Beverly Blvd., Los Angeles, Calif. 90036. Manufactured and Distributed by Warner Bros. Records Inc., a Warner Communications Company
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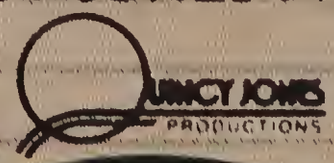

PATTI AUSTIN
PRODUCED BY QUINCY JONES FOR
QUINCY JONES PRODUCTIONS ™
7-29373
ZNY 2552S
2:41
QWEST RECORDS ™
YellowBrick Road Music/ Yippity Yippity Music ASCAP
SOLERO
(Quincy Jones/Patti Austin)
℗ 1981 Qwest Records
Qwest Records, 7250 Beverly Blvd., Los Angeles, Calif. 90036. Manufactured and Distributed by Warner Bros. Records Inc., a Warner Communications Company
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PATTI AUSTIN
PRODUCED BY QUINCY JONES FOR
QUINCY JONES PRODUCTIONS
TM
QWEST RECORDS
7-29727
ZNY 2553S
3:24
Remixed from the original version available on the Qwest album EVERY HOME SHOULD HAVE ONE (QWS 3591)
Blackwood Music Inc. BMI
EVERY HOME SHOULD HAVE ONE
(Domenic Bugatti/Frank Musker)
℗ 1981 Qwest Records
Qwest Records, 7250 Beverly Blvd., Los Angeles, Calif. 90036. Manufactured and Distributed by Warner Bros. Records Inc., a Warner Communications Company.
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PATTI AUSTIN
PRODUCED BY QUINCY JONES FOR
QUINCY JONES PRODUCTIONS
™
QWEST RECORDS
7-29727
ZNY 2552S
2:41
YellowBrick Road Music/ Yippity Yippity Music ASCAP
SOLERO
(Quincy Jones/Patti Austin)
℗ 1981 Qwest Records
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PATTI AUSTIN

PRODUCED BY QUINCY JONES
FOR QUINCY JONES PRODUCTIONS





TM

From the
Qwest
QWS 3591
Album
**EVERY HOME
SHOULD
HAVE ONE**

QWE49854
(ZNY 2553S
RE-1)

3:30

Blackwood
Music Inc.-
BMI

EVERY HOME SHOULD HAVE ONE

(Domenic Bugatti/Frank Musker)

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PATTI AUSTIN

PRODUCED BY QUINCY JONES
FOR QUINCY JONES PRODUCTIONS

QUINCY JONES PRODUCTIONS

QWEST RECORDS TM

QWE49854
(ZNY 2552S)

2:41

YellowBrick Road Music/ Yippity Yippity Music-ASCAP

SOLERO

(Quincy Jones/Patti Austin)
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